

What is Wrong with the Booking System?



DRAMATIC MIRROR



FEBRUARY 10, 1917

PRICE TEN CENTS



H. B. WARNER

To appear in Photoplay Version of "God's Man"

First of Series of Articles in This Issue



THIS WEEK'S MIRROR COVER

The subject of this week's Mirror cover is H. B. Warner, who has been engaged by the Frohman Amusement Corporation to star in the photoplay version of George Bronson Howard's much discussed novel, "God's Man."

Mr. Warner's virile personality and exceptional aptitude for screen expression have been revealed in many impressive dramas. He entered the studio after a thorough stage training, which began in England and was continued in this country in 1905, when, under the management of George C. Tyler, he became leading man for Eleanor Robson. His original contract was for ten months, but so pronounced was his success in America that he found it profitable to remain here uninterruptedly.

First playing in his father's company in England, Mr. Warner later became associated with Beerbohm Tree, Charles Wyndham, Marie Tempest and Arthur Bourchier. Mr. Warner is an ardent sportsman. He rowed on the Molesey, Thames and Ditton eights, played on several Rugby football teams and won the Terriss Bowl at the Foil Club, London, three successive years, the trophy becoming his own.



THE NEW YORK DRAMATIC MIRROR



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LACK OF SYSTEM CAUSES TANGLE IN BOOKING PLAYS

**Pooling Agreement Between Groups of Theaters Has
Harmful Effect—Many Western Managers Refuse
to House Traveling Attractions on Wednes-
days and Saturdays**

The author of this, the first of a series of articles on booking conditions, is a well-known theatrical man who has traveled from coast to coast many times. For business reasons he prefers to have his name withheld. It is generally agreed that booking conditions are chaotic and that something should be done. Perhaps managers of theaters would like to present their side of the case. If so, the columns of *The Mirror* are open to them.—Ed.

Three or four years ago business for legitimate attractions was pretty discouraging in most parts of the country. Many reasons were advanced for this state of affairs—the tremendous popularity of motion pictures, the dearth of sterling attractions, and hard times in general being the most frequently advanced causes. Within the last season or two there has been a big change. While conditions might be much rosier, the legitimate theater in America has in a certain measure returned to its own. Many good companies and good plays have been sent on tour, and most of them have prospered.

Yet one vital consideration has been almost entirely overlooked. This is the matter of bookings. Until there is some sort of thorough and whole-hearted co-operation among the managers of theaters throughout America, the owners of plays, and the so-called booking offices, widespread prosperity can never come to those interested in the welfare of the American theater, whether their interest be financial or merely that of playgoers.

Everybody has heard the classic story dating from the days, nearly a decade ago, when the so-called "independents" were making their first gigantic efforts to secure a chain of theaters across the country, of how the advance agent of an attraction was sent to Montreal on short notice to prepare the way for the coming of his attraction. After waiting several days for his printing to show up, he finally wired his New York office asking its whereabouts, only to receive the following reply: "Montreal canceled. Play opens Seattle a week from Sunday. Company already on way to Coast." The unimportant agent and the incidental matter of publicity had been completely forgotten in the mad maelstrom of frenzied booking. By strenuous traveling, however, the agent managed to reach Seattle the day after his troupe had arrived! Happily such

conditions no longer prevail, yet in certain territories, especially among one-night stands, they are nearly as haphazard if not so ludicrous.

As is generally known, there are two main booking offices, one controlled by Klaw and Erlanger and the other by the Messrs. Shubert. Any first-class attraction touring the country is routed by one or the other of these firms, who not only also control many theaters but many attractions of their own as well. Although there is no real love lost between the two factions, there are certain working agreements, some of them wholesome enough, while others are thoroughly unbusinesslike. Examples of the latter sort are the pooling agreements between groups of theaters in Chicago, Boston, and one or two other cities. By this system the returns from several theaters that are nominally controlled by separate booking offices are pooled at the end of the season. Whatever the joint profit of the year may be is then divided among the theaters sharing in the pool. The iniquity of this system consists, for one thing, in the blasting effect it has upon the energies of the resident managers of the various houses. Each theater manager can say to himself that there is no particular reason for him to exert himself to secure business, since his house will share in whatever profits accrue to the other theaters in his community that are included in the pooling arrangement.

This system has also introduced many hard and fast rules, such as the limitation of the advertising for each attraction to a set amount weekly, usually two hundred and fifty dollars. All advertising expenses above this amount must be borne by the visiting attraction. It is a well-known fact that certain plays demand much greater advertising expenditures than others; that big advertising might mean a fortune for certain plays, while on others it would be just so much money thrown away. The judicious expenditure of, say, two thousand dollars a week on a play like "Experience," at the beginning of an engagement in Boston or Chicago, might start it off on a record-breaking run. Yet the same expenditure for a play of such limited appeal as "The-
rese Raquin" would be money utterly wasted. For both attractions, under existing pooling arrangements, the theater would do an equal amount of advertising, yet the theater would share in the profits accruing from the exten-

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THEATERS TO BE CLOSED No Grounds for Report That Managers Will Defy the Summer Heat

No general operation of theaters and attractions throughout the coming summer is contemplated by the theatrical managers and producers, *The Mirror* learned last week, in spite of a persistent report on Broadway that the various managers of playhouses had decided to follow the example of the managers of the motion picture theaters and bid for the elusive dollar in the months of July and August.

To a *Mirror* representative a prominent theatrical man, who is generally in touch with all proposed plans of the managers, stated that the report of a year-round operation of the theaters was founded solely upon the imagination of a theatrical space-writer. "Such a scheme," he said, "would be the height of business folly. It has been tried before and it has always failed for the simple reason that people cannot be lured into hot and stuffy playhouses in a city in which the temperature in the summer hovers around 90 degrees Fahrenheit. You will find but a very small per cent. of motion picture theaters operated in the summer time. In fact, outside of one or two which possess excellent cooling plants, the only picture houses running are those that are conducted in the open air."

REHEARSING "THE PAWN"

"The Pawn," a drama dealing with the Japanese question, written by Joseph Noel, author of "An Innocent Sinner," successfully produced by John Cort at the Duquesne Theater, Pittsburgh, recently, goes into rehearsal under the direction of Frank Keenan this week. The principal feminine character will be played by Regina Wallace, who will be remembered for her excellent work in "Rich Man, Poor Man," done at the Forty-eighth Street Theater recently.

CHANGE PLAY TITLE

The name of the new musical comedy by Cosmo Hamilton and Leslie Stuart, which the Messrs. Shubert will present, has been changed from "Nyusa" to "Nina."

SIX BEST SELLERS

Included in this week's list of six best sellers at the various ticket brokers, judging from an average report, is the new musical comedy, "Love o' Mike." The other five remain about the same as last week, "The Century Girl" leading them all, followed by "The 13th Chair," "Turn to the Right," "The Harp of Life" and "Shirley Kaye."

"THE LODGER" EXTENDED

The engagement of "The Lodger" at the Bandbox Theater has been extended for three weeks, at least. It was agreed that if business warranted the time should be further extended. The play is now in its fourth week.

GUARDING RIGHTS OF COMPOSERS

**Managers' Protective Association
to Fight Violation of
Copyright Laws by
Cabarets**

At a meeting of the members of the United Managers' Protective Association held in their local headquarters in the New York Theater Building, Wednesday, Jan. 31, several questions which have an important bearing on the theater were taken up, with a view to improving the general theatrical business. Theatrical performances in cabarets received chief consideration, and it was decided that any future violation by the cabarets of the copyright laws, as interpreted in the recent suit of Victor Herbert against the use of his compositions in the local restaurants, will be prosecuted to the full extent of the law.

At the time the above violation took place the organization provided for the appointment of a special committee of producers of musical plays to study the scope of the recent ruling and ascertain the exact extent of their rights in the matter. Their report will be rendered at a meeting to be called within a few days, at which the policy of the managers in regard to the cabarets will be determined.

A resolution was passed by the association as a mark of appreciation of the work done by the Corporation Counsel and Commissioner of Licenses Bell in their fight against the violation of the copyright laws by the cabaret proprietors and managers. The resolution also served to outline future action by the theatrical managers toward the violators of the law, and read as follows:

"Whereas, by a recent decision of the Supreme Court of the United States, it was held that cabaret performances in hotels and restaurants are public performances for profit, thus sustaining the contention heretofore made by the Commissioner of Licenses and the Corporation Counsel of the City of New York, that these performances should be subject to the same requirements as the other theatrical performances.

"Resolved, that this association approves the efforts being made by the Commissioner of Licenses in the interests of fair play and public safety, and that the chairman be and hereby is authorized to communicate this resolution.

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ONE DAY LATER

Owing to the holiday on Lincoln's Birthday, Feb. 12, *The Mirror* dated Feb. 17 will be published Thursday, Feb. 15, instead of on Wednesday as is customary.



SCENE FROM "JOHNNY GET YOUR GUN," COMING TO THE CRITERION.

Wm. N. Y.

AS WE WERE SAYING—

By Mademoiselle Manhattan

"ISN'T it fortunate," cried Marie Doro, "that when Mr. Goldfish and Mr. Selwyn merged their names into 'Goldwyn' as a title for a picture corporation they used the first syllable of Mr. Goldfish's and the last of Mr. Selwyn's instead of vice versa?"

And everybody present, after a slight mental effort, had shown that the vice versa choice would have made the name "Selfish," decided that, as usual, Miss Doro had hit the nail squarely upon its important head.

Then somebody else at the same communion of souls suggested that since the fine Italian hand of Arthur Hopkins was to be shown in the Goldwyn productions, the pet name of the firm was probably "Goldwynkins."

I violate no confidence when I tell you that Nazimova is sad and unsimiling these days, and that life weaves itself for her into a tangled web of grim design.

The reason? She has so supreme a financial success in "Ception Shoals," that she is tortured by dread lest she should become a plutocrat in spite of herself. Not only has she had the pain of turning away persons at most of the performances at the Princess Theater, but the extra matinees arranged by Willie Frank and Walter Wanger, to take care of the overflow, have also strained the fire regulations to the breaking point.

Nazimova's managers are looking for a larger theater where they can make more money; but Alla tearfully begs them not to do so. And the only way they can keep her mind off her troubles, I hear, is to set her studying new Ibsen roles, or brushing up old ones. So that she will presently start a series of Ibsen matinees in the vain hope that she may diminish the box office receipts. Can you beat her?

I loathe talking about day before yesterday and when it comes to week before last I feel as if I were chronicling ancient history; but you must let me prattle a little about the smashing benefit for the Actors' Fund which Daniel

Frohman engineered at the Century last Friday week.

In some respects it quite out-benefited any benefit in the history of the Fund. Everybody worked like Trojans, and everybody made a resounding hit. Blanche Bates, it must be confessed, carried off first honors in a revival of the cabin scene in "The Girl of the Golden West," with "Bob" Hilliard, Frank Keenan, and I think John Cope in their original roles, and Jack Hazzard thrown in for good measure. The Belasco props were not quite up to the mark, possibly they were queered in their business by the singing scenery from the Metropolitan Opera House; anyway the guns wouldn't shoot and Mr. Hilliard was forced to oblige by coming on wounded and suffering in silence, as it were, without so much as a property "pop" from outside.

But no little thing like that could quench the fire of actor Hilliard, who brought all his old-time conviction to the part. Jack Hazzard told the handsomest highwayman in the business that he looked like Sam Bernard in his new wig; but even that insult failed to faze him, and his hit was a knock out.

And that Blanche Bates! Never has she looked more stunning. As for her acting—well it took everybody's breath away, and the audience was hers and the fullness thereof when the curtain fell on her full hand.

Mr. Savage's boys and girls were all the management claims in their excerpts from "Have a Heart," and Billy Van, even in the meanest place on the program, with everybody anxious to get home in time for dinner, ended the long bill in a blaze of glory. Leo Carillo had 'em with his stunt, and so did a new whistling pianologist from the U. B. O. The good old classic drama was present in the person of Julia Arthur, opulent of beauty and with her wonderful voice more luscious, if possible, than ever, in the balcony scene from "Romeo and Juliet." Of course there were others each more delightful than the last one, but the hit of hits belonged to Miss Bates and you can't

take it away from her that she is still what Mr. Belasco named her, "The supreme favorite among American actresses."

Bijou Fernandez and Emma Frohman had charge of the programs and candy and corraled all the pretty actresses and some others in town for sales girls.

If Louise Dresser failed to spot you in the lobby there was Hazel Dawn or Blanche Yurka (who was quite wonderfully strong in a silent role afterward), or Elizabeth Ennis, or that pretty Smith girl, or one of the Nash sisters, or Marjorie Rambeau, or Louise Drew to give you a smile and a program for a quarter. The stunning girl in the chinchilla cape was Josephine Drake, who had suddenly divested herself of such a lot of—er—er plumpitude that one scarcely knew her. The chinchilla brought back memories of that good friend of the Actors' Fund, Lillian Nordica, who wore it only a few times before her death. By one of those ironies of fate you run across now and then in life, Miss Drake bought it at the Nordica sale "for a song."

The Twelfth Night Club has invited the only and onliest Caruso as guest of honor at its February reception, and Bijou Fernandez, who is hostess of the event, brushed up all her Italian to write the wonder-singer of the Met, entreating his presence. I hope that Italian as Miss Fernandez writes it may be intelligible and not be mistaken, as was the card once received by the petted Caruso from a society lady to one of her great functions, for a "bid" to the Italian Barbers' Ball!

Lillian Russell, who "substituted" most acceptably for Elsie Ferguson at the Actors' Fund benefit the other day, must have indulged in a few amused reflections upon the short memory of the New York public, when even Daniel Frohman's introduction speech seemed to fail of recalling her to the recollection of the audience.

Anything lovelier than Miss Russell's face is not to be dreamed of, and a stunning hat added to the charm of her smile. But not a ripple of applause greeted her announcement that she hoped to return to the stage next sea-

son, and the attitude of the audience clearly indicated that few beside Elsie Janis and her mother recognized the pre-eminent American beauty of the stage.

Oh joy, oh joy, and eke oh joyous!

When Miss Bates reappears on the stage next month (or is it this month?) she will have a company which includes Frederick Perry, who is one of our very best and noblest actor men.

When Fred Perry does a role, one feels that one may sit back comfortably in an orchestra chair and know that the star will be given a splendid support and that the play will receive an upward boost every time the pride of Sconsett comes upon the scene.

If Elsie Ferguson doesn't thank all her little gods that Fred Perry lent his support to help lift her from struggling stardom to stardom achieved and cinched, she is not the sincere and candid girl I take her for. Because it was less her part in "The First Lady of the Land" than what Fred Perry's work as Aaron Burr made her part seem, that gave Miss Ferguson her first firm foothold in the center of the stage.

I don't mean to rob "Shirley Kaye" of one iota of her charm or her talent, but Dolly Madison lifted her out of the morass of unrecognition, and there wouldn't have been any lift if Mr. Perry hadn't supplied it. It was her scenes with him that won, for the actress and for the piece. And so I am glad we are to have him back again.

By the way, it was Paul Potter who, in "Under Two Flags," gave Miss Bates her first big hit as a Belasco star. What a curious twist of destiny that her first big original part after leaving the Belasco fold for the honeyed haunts of matrimony and a semi-private life, she should return in a new Paul Potter part. Here's hoping the alliance is as fortunate as of yore.

"THE GREAT DIVIDE"

The revival of William Vaughn Moody's "The Great Divide" made by Henry Miller opened at the Lyceum Theater, Feb. 7. Gladys Hanson plays the role originated by Margaret Anglin. In the cast are Lizzie Hudson Collier, Alice Lindahl, Byron Beasley, Charles Gotthold, James Galloway, Harry E. McKee, Arnold Wilbur, Leon Roberts, James Hagan, Gordon Morris, Robert B. Kegerreis and John Lockett.

"Nyusa," a new musical comedy by Cosmo Hamilton, author of "Flora Bella" and "Leslie Stuart," was placed in rehearsal last week.



Wm. N. Y.

PHYLLIS HELPH,
In "The Lodger."

INTELLECTUAL PLAY IN VOGUE

Edgar Selwyn Denies That the Season Is Lacking in Serious Thought—Few Good Show Towns

"On the contrary, the tendency of the stage this season is toward the intellectual play, or to be more exact, the play which appeals to the intellect and the imagination."

It was Edgar Selwyn, manager, playwright, actor—and now motion picture magnate—who was speaking. We had suggested that the significance of the theatrical season to date lies in the general light and inconsequential character of the offerings on view. Mr. Selwyn's reply was instant. There was no deliberation in which he might have been seeking to take an original stand among his fellow-managers. It was a snap judgment—a judgment which he immediately began to substantiate by reason and logic.

"Look at the success of the Wash-



EDGAR SELWYN.

ington Square Players, the Portmanteau Players, 'Getting Married,' the Kingston Players, 'The Yellow Jacket'—a play, which, by the way, received its original production under my direction. Doesn't this prove my contention? Doesn't it show quite conclusively that there is an ever-growing tendency toward the drama which contains intellectual and imaginative power? The reason, of course, is obvious; the intellectual play cannot be transferred to the screen. The melodrama, the comedy, the farce may be seen in the films and, in most cases, far more effectively than on the stage. But when people want mental exhilaration through the expression of subtle satire, fine whimsy, imaginative poetry they must come to the theater. It is the only place they can find them outside of books. In the same way, musical comedies can be shown only in the theaters, which perhaps accounts for the unprecedented popularity of this class of attraction on the road."

"Isn't a good part of this reported indifference of the road to 'legitimate' attractions due to cheapness of the productions sent out, to the impression that it is not getting New York value for its money?" we asked.

"I do not believe so," he replied. "As a matter of fact, the road productions are the equal, and in many cases the superior of those staged in New York. To my mind, the indifference of the 'provinces' is simply a reflection of the general attitude toward New York and what it represents, whether in art, politics, or international affairs. This attitude was expressed, in part, in the recent Presidential campaign. The cry no longer is 'We think as New York thinks';—it is 'We think,' and it is expressed by the manner in which the War

is considered. Whereas here the European conflict consumes most of the front-page space of the newspapers, it becomes of less importance the further West you travel."

Mr. Selwyn spoke of general theatrical conditions at the present time.

"With the exception of New York and Chicago, the theater is in a lamentable state, financially as well as artistically, and in our two largest cities it has not begun to approach any definite artistic ideals."

"New York and Chicago will always be good 'show towns,'" he went on "because they possess a large transient population. Transients, naturally, want to see something that they can't see at home, and they flock to the theaters. When at home they find the movies sufficient entertainment. Boston is the only other city in which the theater can be said to flourish, and Billy Sunday has seriously affected business there. However, I do not believe that he will hurt the theater here to any appreciable extent, as people will not come to New York to see him."

"We have been confronted with a situation this season in which the supply of attractions is greater than that of the theaters. But when we remember that our number of first-class playhouses is ten less than we had ten years ago, the condition does not seem so unusual. We should not be so much concerned about the dearth of theaters as about the dearth of actors. Judging from their present rate of capitulation to the films, it is only a question of time when our stage will be wholly occupied by extremely old or extremely young players. How is the theatrical producer able to compete with the motion picture producer who can pay five and ten times as much salary for the services of a star? However, it is not the producer who is getting rich in the movies;—it is the actor. While the former continues in his inefficient business policies—policies in which there is no sign of co-operation or organization, the latter is reaping a golden harvest."

"What promise is there of the Great American Play?" we asked by way of returning to the subject of the stage. Surely, we thought, here is a man, who, by virtue of his three-fold position in the theater, is qualified to give a reasonably authoritative opinion.

"None at all," he replied. "We may produce a Great New York Play, a Great Western Play (in fact, we did in 'The Great Divide'), a Great Southern Play, but never a Great American Play. In the first place we are not sufficiently a national entity; our very heterogeneous composition would prevent any playwright from symbolizing the American spirit to the satisfaction of both New York and Nebraska. What Boston might term an eloquent and accurate expression of America, Boise might consider utterly stilted and false. Secondly, though we might be nationally capable of such an accomplishment, we would not have playwrights sufficiently idealistic for its fulfillment."

"Only the very young or the very old possess ideals in America, and these two classes do not write plays. I wish it were possible for this country to produce a Dunsany or a Synge, but the forces against such a consummation are too powerful at the present time. Our environment is too material, too sordid. It is only natural that a young artist of promise will lose his ideals

when he sees the triumph of mediocrity all around him. 'Why should I continue to patronize Childs,' he asks, 'when by following the methods of my successful contemporaries I can dine at the Ritz or the Knickerbocker?'"

The actor-manager-playwright disagrees with those critics of the American theater who claim that our dramatists are deficient in satirical expression.

"True, we haven't a Shaw in this country, but we possess several playwrights whose satire is as delightful as it is effective."

Avery Hopwood is a good satirist. So is George M. Cohan. James Forbes's comedies of the theater, "The Chorus Lady" and "The Show Shop" were appreciated by those who like excellent satire.

Mr. Selwyn stated that his new play, a comedy of New York life had been completed, but that its production would not take place until next year.

"For the present, my producing activities will be confined to motion pictures and to the presentation here and on tour of 'Lilac Time' and 'Fair and Warmer.'"

LOUIS R. REID.

GERTRUDE HOFFMAN LEAVING

As Gertrude Hoffman has not renewed her four-week contract with the Dillingham-Ziegfeld combination as yet, it is certain that she will drop out of the Coconut Grove midnight entertainment and enter vaudeville. The attraction that will fill in the gap made by Miss Hoffman and her company leaving "Dance and Grow Thin," has not been announced.

"ELEVEN P. M." THE TITLE

Blanche Bates's new play will be entitled "Eleven P. M." The play was written especially for Miss Bates by Paul M. Potter and it is said to be particularly suited to her. Janet Travers, Charles Butler and J. H. Barnes are newcomers in the cast. T. H. Hunter, Inc., has completed arrangements whereby Miss Bates will be seen in a New York theater about the first of March.



Mabel McCane.
In "The Girl from Clons.".

GUARDING RIGHTS OF COMPOSERS

(Continued from page 3)

tion to the Commissioner of Licenses and the Corporation Counsel of the City of New York."

The protection of the rights of the musical producers and composers in the restraining of cabarets from using their numbers will be administered, it was decided, by a countrywide policing system, in which representatives of the organization will co-operate with city authorities in the detection and prosecution of violations of the recent Herbert decision. That this system may be as far-reaching as possible local chapters of the United Managers' Protective Association will be established in every large city and community of the country.

The managers declared their opposition to undue and excessive taxation and expressed themselves as against legislation, federal or state, which was unfairly discriminatory or antagonistic to their interests. It was voted to wage an active campaign against all theatrical legislation which fell into these classes.



Marie Flynn and May Thompson.
As They Are Found in "You're in Love," at the Casino.

(C.) White, Boston

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ARTICLES ON BUSINESS CONDITIONS

BEGINNING with the article that leads this issue, THE MIRROR will publish discussions of booking conditions and other matters of vital importance to producers and managers. In every instance men whose business experience has qualified them to speak with authority will write the articles, or give their opinions through interviews. They will be worth reading.

G. B. S.'s QUIETUS ON A WOMAN MANAGER

YOU may think that you do not like George Bernard Shaw, and that if a surplus of the world's adoration for human beings were left on hand after the bulk had been distributed, and there was only one man left to be the beneficiary of the overflow, and G. B. S. was the only man, that he wouldn't get enough to make an apothecary's scales wobble.

But if you have an atom of fairness in your make-up you must admit that he has a clear head when he deals with concrete business. Regardless of the fact that what he wrote to a woman manager in Milwaukee, Mrs. Edith Adams, director of the Little Theater of that city, was prompted by his own interests, he framed a proposition that cannot be successfully put out of commission. Mrs. Adams had planned to put on a Shaw play in her playhouse. "A Chicago manager, who with Winthrop Ames has the American rights for the play, protested. Mrs. Adams appealed to G. B. S. and her sentiment got the better of her logic. She wrote that the Little Theater is based on "patience, sincerity and faith." G. B. S. replied as follows:

"The first thing you have to learn is that you must not touch a copyright play for performing purposes until you have secured the author's authorization. Even if he has a soul exalted far above dollars and cents, still he may have made contracts with other persons which prevent him from dealing with you."

And then, knowing that he was writing to a woman, G. B. S. added a P. S., like this:

"Do worried people ever knock your head against the wall or take the poker to you when you lay violent hands on their property and reply to their remonstrances by blandly assuring them that patience, diligence, sincerity and faith is the cornerstone of your theater?"

We have the courage to assume that in this case the woman did not have the last word.

ACTRESS BECOMES A CRITIC

CERTAINLY no player has less cause for grievance against theatrical critics than Laurette Taylor (Mrs. J. Hartley Manners). That is why she can tell them the truth. Her recent talk before the senior class at the Columbia School of Journalism was to the amateur critics of that school who had been taken to see Miss Taylor in her latest play, and who were required to write critiques about the play and submit the same to Dean Talcott Williams, who in turn passed the write-ups to Miss Taylor with the request that she comment on the papers, to the novices. This gave Miss Taylor an opportunity of hitting at the higher-up critics—the gentlemen who give to a waiting world analyses of plays the morning after the production of plays.

No critic is deficient in the art of taking care of himself or herself, and if any critic thinks that he or she has a raw spot as a result of Miss Taylor's little jabs, the injured will know what application is necessary to heal the wound. The thesis of Miss Taylor's comment is that the player should be natural; that the player should do and say the things that the audience does

and says in everyday life. This ought to be easy unless the player is required to interpret G. B. Shaw.

It has been said, with what truth we cannot aver, that the average critic does not like a plain and simple play. That he is like the surgeon who goes to his victim with predetermination to operate. If the victim's condition doesn't require the knife, the surgeon is apt to wonder if he hasn't missed his calling. If the average critic doesn't find something he can analyze, it is not a play. And he is then the antithesis of what Miss Taylor thinks he should be—heartless and short on sentiment.

The critic who told Miss Taylor that she didn't blow her nose artistically on the stage had an exalted conception of his calling, but she might have condoned him if he had differentiated the blowing of a nose on the stage from tweaking it in a drawing room. That is where the analytical critic falls down—in not telling the actor what the actor ought to do instead of harping on what the actor failed to do. The advice of Miss Taylor to the journalistic class—better be a creator than a dissector—might apply to some schools of the higher-up criticism, if it were taken in large doses.

The frigid fact remains, that a play is judged by the manager by the count of the house. Still Miss Taylor can truthfully say to a majority of critics, "Inasmuch as ye have done it to others, ye have not done it unto me."

HEARD ON THE RIALTO

LOST—SOME ENGLISH COMPOSERS

What has become of the English composers
Whose op'ras were formerly heard ev'ry year?
Lionel Monckton, Caryl and Paul Rubens—
Can any one tell why they never appear?
Remember "Arcadiana," "Orchid" and "Delphine"?
Their melodies quite captivated the town.
"Pink Lady," "Havana" and fair "Floradora" —
Each in its turn won a ready renown.

You will agree that the music was charming
In "Three Little Maids" and—ah—"The Blue Moon";
"Miss Hook of Holland," "The Geisha" and "School Girl"—
Each of them vanished altogether too soon.
The waltz from the Danube is now in high favor,
Lehar and Kalman and Straus have "The Day";
While we enjoy operettas romantic
We'd welcome some tunes from the Thames—by the way.
L. R. R.

We are palpitating to know if the Crawford Guards, the battalion of chorus men from Broadway musical plays, contemplate going to the front in case of war with Germany? A decision in the affirmative should go far to convince Arthur Hammerstein of the usefulness of chorus men, provided of course, that they never returned.

The spirit of revivals is in the air, superinduced probably by the balmy Spring atmosphere of the early days of last week. Following the productions of "Her Husband's Wife" and "The Great Divide" which Henry Miller sponsored at the Lyceum Theater, comes news that Henry W. Savage, who at present is banking "Have a Heart" receipts in Florida, is contemplating a revival of "The Merry Widow." Not to be outdone the Shuberts plan to present new versions of "A Chinese Honeymoon" and "Havana."

However, we are yet to hear from Arnold Daly, Margaret Anglin and William A. Brady. Can we hope that the latter will present De Wolf Hopper in a Gilbert and Sullivan season?

Impatient at the demands of the public for more concerted action, members of the Rules Committee of the U. S. Senate investigating the alleged leak in the Wilson peace note, are seeking relief in a Forty-second Street musical comedy. The name? "Have a Heart." The committee occupied, it is said, two boxes at the Liberty two nights in succession last week.

Paraphrasing Frank O'Malley's famous "in all Greeley Square" remark which he used in connection with his *Sun* story of the exploitation by the *Herald* of Louise Sachen, we might suggest that the whole Sachen affair savors of the "greatest press agent in all the Palace Theater Building."

THE STAGE IN STEWARTVILLE, MINN.

"Here we sure struck a lemon; the worst we have struck since our two years' playing the independent line. We arrived in Stewartville at 6:30 a. m., and found no paper or photos up. The people didn't know there was going to be a show. The result was, we had no crowd. The second night was also poor, as the people would not pay 15c and 25c admission. If we would have given a free show we may have had a crowd but I doubt it. The town is sure dead and buried. Two managers run this house; one runs a garage and the other a printing office, and they paid more attention to their business than to the theater. How can a show expect to do business when you are not advertised by the manager when you send him your paper. Even the hotel wanted to charge us lodging for sleeping in the day time."—IRWIN W. NAGLE in the *Iowa Opera House Reporter*.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"A SUCCESSFUL CALAMITY"

Comedy in Two Acts and Four Scenes by Clare Kummer; Presented by Arthur Hopkins at the Booth Theater, Feb. 5.

Henry Wilton.....William Gillette
Eddie.....Estelle Winwood
Marguerite.....Richard Barbee
George Struthers.....Ruth Findlay
Clarence Rivers.....Richard Sterling
Julie Partington.....Roland Young
Carmen.....Katherine Alexander
Pietro Ruffalo.....William Devereux
Dr. Broodie.....Manart Kippou
John Belden.....Claus Hugel
Albertine.....Charles Lane
Mlle. Marcelle.....Mlle. Marcelle

To quote the comment of George Broadhurst at the conclusion of the first New York performance of "A Successful Calamity," Clare Kummer strikes a new note in the theater. The qualities of wit, sharp characterization and apt phraseology that kept "Good Gracious Annabelle" in town from November to February, are found in even greater abundance in the latest comedy, that, like its predecessor, is staged with fine artistic discrimination by Arthur Hopkins. It is altogether certain that if Miss Kummer strikes a new note in the American theater, Mr. Hopkins brings fresh inspiration to its production. Where the work of the author ends and that of the producer begins, would be difficult to determine, so harmoniously are the two blended in an evening of rare enjoyment.

It is a triumph, indeed, when a young artist of the theater can in two successive plays stamp his work with an individuality that marks it from the product of any other manager—marks it so distinctly, in truth, that if names were omitted from the program, no one would doubt that "Good Gracious Annabelle" and "A Successful Calamity" were the outcome of the same inspiration and the same ideals. Those who lament the dearth of native talent for original and intelligent comedy may visit the Booth and take heart. Miss Kummer and Mr. Hopkins are pointing the way to a higher type of American play.

Whereas the apt phraseology already mentioned—the gift of picking the best possible words to express a thought—goes a long way toward giving "A Successful Calamity" distinction, it would be unfair to overlook the merits of a slight, but most effective plot based on reasonable premises. We have a middle-aged and very wealthy man who is thoroughly wearied by the social activities forced upon him by a giddy young wife. Moreover, having reached the stage when the quiet pleasures of domesticity are inviting, he longs for the companionship of his son and daughter, who are too busy spending money to remain at home of an evening.

Making a confidant of his sympathetic butler, Wilton learns that the home life of the poor generally remains intact because outside diversions are too expensive, and right here is a suggested solution. The millionaire informs his family that his business has gone too smash, and the effect is magical. The members of the household are united in the common aim of being of assistance—the wife by selling her jewels, the daughter by marrying a wealthy suitor, the son by going to work in Wall street, where his blunders add more millions to the Wilton fortune. Such is the main thread of the plot that leads to a family unity such as the Wiltons had never realized in the past.

William Gillette's portrayal of the millionaire is admirable in its quiet dignity

and subtle suggestiveness. Comedy points are made without straining for effects, a quality of acting shared by other members of the company. Estelle Winwood, seen in "Hush" earlier in the season, is at once natural and attractive as the wife; Roland Young and Richard Sterling are amusing as rival suitors; William Devereux does very well as the conventional butler; in fact, there is not a poorly drawn character in a play that is finely written from first to last and perfectly staged.

"THE WANDERER"

Play in Three Acts, by Maurice V. Samuels. Founded on Wilhelm Schmidtbom's "Der Verlorene Sohn." Produced by William Elliott, Morris Gest and F. Ray Comstock, at the Manhattan Opera House, Feb. 1.

Nisiah.....Clara Blandick
Heiah.....Ernest Cove
Naomi.....Janet Dunbar
Jethel.....William Elliott
Gaal.....Charles Dalton
Jesse.....James O'Neill
Hublah.....Nance O'Neill
Tola.....William H. Thompson
Ahab.....Macey Harlan
Tisha.....Florence Reed
Nadina.....Beverly Sillars
Sadyk.....Sidney Herbert
Haggal.....Frederick Lewis
Merbel.....Edward Marlyn
Paronias.....Sidney Mather
Hadramut.....Lawson Butt
Manasch.....Frederick Burton
Aro.....Boda Karty
Pharis.....Lionel Graham
The Prophet.....Pedro De Cordoba

And it came to pass that William and Morris, sons-in-law of David, and their friend, by name, F. Ray, having garnered much fame and fortune from a production of "Experience," said unto each other: "Let us go into the theatrical market places of New York and make a new and more elaborate production of the old theme of 'Experience,' but let us rely upon the original parable, as represented by St. Luke rather than upon the imagination of a Hobart, and from the seats of the low and the mighty, shekels—in abundance—will pour in upon us."

While we are not cognizant of the authorship of the inspiration, we do know that it has been carried out, and in a manner so pretentious as to dwarf completely the producers' earlier play of regeneration. As presented at the Manhattan, "The Wanderer" is an impressive, colorful—and occasionally—dramatic spectacle. Unless we are sadly mistaken, it will prove a most profitable enterprise, for its appeal is as varied as it is interesting.

Following in its main form the Biblical tale of "The Prodigal Son," it proceeds by the ingenious use of theatrical effects of today to give a striking picture of Oriental life of 3000 years ago. The picturequeness, the sensuousness, the antithetical relation of the pagan and the God-fearing of those times are splendidly conveyed to us, by the master hand of Belasco, aided by Alexis Kasloff, as choreographic director, Ben Teal as stage director, and Stern as scenery and costume designer. And interpreted by a cast which is great in achievements it becomes a moving and vivid entertainment, in spite of the unimaginative dialogue provided by the author.

A pastoral scene of great beauty is represented upon the rise of the curtain. We see the home of Jesse—a massive, domed structure framed against a background of gentle, sloping hills and a sky of blue—and it is there that Jesse, the younger son, wearied of the circumscribed life of a shepherd,

and fascinated by tales of distant cities, comes to demand his portion from his stern and judicious father.

When next we see him he is living the life of a voluptuary, in the ornate dwelling of the notorious Nadmina. There, surrounded by harlots, gamblers and libertines, he forgets his pastoral home, his loving relatives and, even his God, but experience is cheaply bought, and, though his purse seems inexhaustible, it is not long before he is stripped to his foolish, young hide.

The last act of the drama shows him tattered, foot-sore and hungry, seeking forgiveness as the home of his father.

Nance O'Neill, as Huldah, the mother, and James O'Neill, as Jesse, won the acting honors of the evening. Their performances were vibrant with power and forcefulness. William Elliott, fitted physically the part of the prodigal, but his interpretation was conceived in a too modern spirit to make it really effective. Charles Dalton was a vigorous Gaal. William H. Thompson was a sufficiently sinister Tola, and Florence Reed, while not particularly alluring as Tisha, proved a resourceful and altogether remorseless siren. Others whose performances stood out at various intervals were Lawson Butt, Pedro de Cordoba, Janet Dunbar and Sidney Herbert.

"CANARY COTTAGE"

Musical Farce in Two Acts and Four Scenes; Book by Oliver Morosco and Elmer Harris; Music and Lyrics by Earl Carroll; Musical Numbers by Frank Stammers and Frank Rainger; Presented by Oliver Morosco at the Morosco Theater, Feb. 4.

Michael O'Flanagan.....Carl McQuillan
Sam Asbestos Hicks.....Hugh Cameron
Mrs. Hugg.....Grace Ellsworth
Pauline Hugg.....Reine Davies
Jerry Summerfield.....Charles Ruggles
Betty Fair.....Dorothy Webb
Billy Moss.....Herbert Corbell
Nip and Tuck.....Ernest Lilliputians
Blanche Moss.....Fritze Friganza
Mittie.....Hazel Furdy
Mabel.....Virginia Tavares
Hal.....Louis Nathaux
Gretch.....Elsie Gordon
Maid to the Cook.....Olga Marwiz

For the opening of his new theater on Forty-fifth Street, Oliver Morosco selected a bright, vivacious and occasionally coarse mixture of music and farce. "Canary Cottage" is unquestionably funny; it moves at a rapid pace and there are tunes that may be enjoyed and remembered without difficulty, notably "I Never Knew," a haunting piece that the producers evidently picked as the song hit. The audience seconds the choice. But as in the case of "So Long, Letty," there are lines and bits of business, which come too close to vulgarity to be acceptable. For instance, it is hard to excuse a frankly disagreeable comment about the night boat to Albany, even if the audience does laugh. Good taste demands some editing in "Canary Cottage"; then it promises to be one of the most legitimately popular of current musical comedy entertainments.

Whatever may be said about the refinement of Mr. Morosco's offering, there can be no two opinions concerning the charm and comfort of his playhouse, seating approximately nine hundred in the orchestra, balcony and sixteen boxes. The decorative scheme, in gray and violet, is pleasing; there are richly furnished lounging rooms, and the lobby, finished in marble, is dignified and inviting, all suggesting a home for stage art of a slightly higher

tone than one finds in the initial offering.

The two acts, the second in three scenes, are laid at a country house where a modern Don Juan is entertaining a select party of companionable spirits. There is the usual mix-up when wives and sweethearts unexpectedly arrive and conflict in emotional aims, thereby affording opportunity for many cynical comments on the vagaries of love, the terrors of the marital state—such as the remark that the wedding ceremony is really, a declaration of war—and illustrations of various methods of emphatic and successful wooing.

Whereas the situations on which the plot is based are familiar enough, the production profits by original bits of stage business and a company above the average in talent, with Herbert Corbell as the pajama-clad comedian, haunted by fear of his one-hundred-and-eighty-pound wife, and pursued by figures of his alcoholically inspired imagination. Mr. Corbell is funny pretty nearly all the while, as is Trixie Friganza in the role of the wife, who denies that the impulses of a woman's heart lessen when she acquires unnecessary weight. Her "Follow the Cook" song, in which a kitchen stove is brought on the stage and placed at the disposal of the comedienne is a hilarious piece of foolishness; her ardent wooing of a reluctant lover is laughable, and the audience finds much entertainment in her burlesque of a classic dance given at the opening of the second act by Melissa Ten Eyck and Max Weiley.

Charles Ruggles is easy and engaging in the character of a much desired young man, and he has a very pretty partner in Dorothy Webb. Reine Davies, Hugh Cameron and Grace Ellsworth contribute something to the performance. A small, carefully selected chorus makes a suitable background for the principals, whereas the sets are artistically designed. The orange grove finale, in which the players toss imitation oranges at the audience, suggests the Winter Garden, although the Shuberts have no copyright on this healthy form of exercise.

"OVERRULED"

Play in One Act by George Bernard Shaw; Produced by Gertrude Kingston at the Maxine Elliott Theater, Feb. 2.

Mrs. Juno.....Gertrude Kingston
Mr. Juno.....Colin Campbell
Mrs. Lonn.....Mary Lawton
Mr. Lonn.....Walter Ringham

In her efforts to secure a suitable one-act play to precede "The Queen's Enemies" and "The Great Katherine" at the Maxine Elliott Theater, Gertrude Kingston is trying out the Shaw ring. On Feb. 2, she presented "Overruled," in the place of "How He Lied to Her Husband," and it is safe to say that before long she will try something else. This newest addition to the bill, clumsily handled by the actors with the exception of Mary Lawton, a new comer to the company, is tiresome to an extreme. It is another G. B. Shaw play that is far better in the library than on the boards.

The uncasiness of Miss Kingston, Colin Campbell and Walter Ringham, thorough artists all, in playing their roles in "Overruled" is probably due to insufficient rehearsing. At the opening performance they suffered long and provoking lapses of memory. Miss Lawton seemed to be the only one at ease, and her performance was delightful.

PLAYS PROTECTED IN CANADA

Action Brought in Case of "Little Miss Brown" Is Upheld by Supreme Court

The production of copyrighted plays in Canada under the English copyright law has been established by a decision of the Supreme Court of Canada for the Judicial District of Saskatchewan in a case brought in behalf of Philip Bartholomae through the American Play Company, his agent, and Ernst & Cane, its attorneys, against Oliver J. Eckhardt of the Eckhardt Players.

Last May Mr. Bartholomae heard that his play, "Little Miss Brown," had been produced at the Eckhardt Theater, Saskatoon, without his authority. In attempting to get in touch with the company he learned that it had left Saskatoon and through correspondents he followed it to Brandon, Regina, and other Canadian cities, and finally succeeded in serving process on Eckhardt for an infringement of the English copyright of the play.

Evidence was secured to show that the

play presented was in fact the copyrighted play of Mr. Bartholomae, and he applied to the court for a preliminary injunction to restrain Eckhardt and his company from producing the play during the pendency of the action. The application was opposed by the defendant on the ground, among others, that the copyright of the play in Stationers' Hall, London, did not protect the play in Canada, but that a separate copyright in the Department of Agriculture, at Ottawa, was necessary to secure such protection.

The Supreme Court at Saskatoon has just overruled the defendant's contention and had issued an injunction order restraining the further use of the play by the defendant pending the determination of the action. The American Play Company is bringing similar actions in various parts of Canada to protect all copyrighted plays in behalf of its clients.

TAX BILL INTRODUCED

Terms of Ticket Measure Presented by Assemblyman Coffey

ALBANY, N. Y. (Special).—Assemblyman William S. Coffey of Westchester County last week introduced a bill in the Legislature for the purpose of imposing a tax on the sale of tickets to all places of amusement or entertainment open to the public.

The tax is fixed at one-fourth of one cent on tickets costing 25 cents or less; at one-half of one cent on tickets costing more than 25 cents and less than 50 cents; at three-fourths of one cent on tickets costing more than 50 cents and less than 75 cents; at one cent where tickets cost more than 75 cents and less than \$1. If tickets cost more than a dollar, an additional tax of one-fourth of one cent for each additional 25 cents or fraction, is provided. Adhesive stamps for the purpose of paying this tax are to be prepared by the state comptroller in such denominations as he may prescribe. Such stamps, of the proper denomination, shall be attached to each ticket of admission. It is made a misdemeanor to violate this provision.

"Places of amusement or entertainment" are defined as including shows, side shows, circuses, theaters, motion picture shows, baseball games, foot ball games, bowling games, basket ball games, boxing or wrestling exhibitions, horse racing exhibitions, foot racing, automobile racing, bicycle racing, motor cycle racing, aquatic sports, dancing, and all other forms of amusement or entertainment held in any building, tent, yard, or enclosure, or upon any track, or upon any highway, or upon any waters, or with in any pool or tank to which an admission fee is charged. State and county fairs are excepted, as are private affairs or other amusements or entertainments held for the benefit of any church or secret society, or school or college, or entertainment given by lecture bureaus, and private dances to which an admission fee is charged.

GEORGE W. HERRICK.

FRENCH COMEDY SHOWN

The Theatre Francaise is presenting "Fifi A La Patis," a three-act comedy written by Georges Feydeau, at the Garrick Theater this week. For the first time this season, Georges Renavent has been entrusted with the leading male role. Yvonne Mirval is the leading woman.

Mlle. Dazie Pantomime

Dancer Comes to the Palace in "The Garden of Punchinello"

Mlle. Dazie and her ballet pantomime, "The Garden of Punchinello," which was booked a few weeks ago at the Palace Theater, but was canceled just prior to the opening date owing to the illness of the star, has finally been presented to the vaudeville patrons at the same theater. The ballet is in six picturesque scenes and was produced under the direction of Herbert Brenon. The story and music were written by Kendall Banning and Charles Harvey. Jack Norworth sang a song at the Palace a few months ago which repeatedly had the plaint that he wanted to go back there—meaning London—which he did. Evidently he felt the same way when he arrived in the English metropolis, because he is back in America now and at the Palace. He has some brand new songs, and, on request, he delivers a few of his former popular ones, but the desiring to be somewhere else number has been eliminated.

Emily Ann Wellman in the Edward Elmer "flash drama," called "Young Mrs. Stanford," has been held over for another week. Bert Clark, the English comedian, who has not been seen at the Palace for two seasons, returns this week assisted by Miss Hamilton in "A Wayward Convent." The balance of the program includes Willie Weston, singing character songs, Bert and Betty Wheeler, who do "a little bit of everything," the Asahi troupe of acrobats and the fourth episode of the "Patria" serial featuring Mrs. Vernon Castle.

Edna Blanche Showalter, the young American prima donna, has formed a company, incorporated under the laws of New York, for the purpose of managing and financing productions.

COMMUNITY THEATER PLAY

Under the direction of Henry B. Stillman, the first production of the Brooklyn Community Theater Company will be presented in the auditorium of the Central Branch of the Y. M. C. A., on Feb. 25, and during the following week, when Edwin Arlington Robinson's three-act comedy "Van Zorn" will be given by the players. This will be the first time that Mr. Robinson's play has ever been produced. A company made up entirely of professionals will present the comedy, which in book form has been widely discussed by critics. Joseph Physloc has designed the stage settings.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 10TH

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	81
Bandbox	The Lodger	Jan. 8	40
Belasco	The Little Lady in Blue	Dec. 21	63
Booth	A Fortunate Calamity	Feb. 5	8
Bramhall	Keeping Up Appearances	Nov. 8	89
Casino	You're In Love	Feb. 6	7
Century	The Century Girl	Nov. 6	116
Cohan	Come Out of the Kitchen	Oct. 23	133
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	108
Comedy	Washington Square Players	Aug. 30	193
Cort	Upstairs and Down	Sept. 25	165
Criterion	Sermonda	Jan. 1	48
Eltinge	Cheating Cheaters	Aug. 9	218
Empire	A Kiss for Cinderella	Dec. 25	57
48th Street	The 13th Chair	Nov. 20	100
44th Street	Joan the Woman (film)	Dec. 25	93
Fulton	It	Feb. 7	5
Gaiety	Turn to the Right	Aug. 17	209
Globe	The Harp of Life	Nov. 27	91
Harris	The Yellow Jacket	Nov. 9	88
Hippodrome	The Big Show	Aug. 31	287
Hudson	Shirley Kaye	Dec. 25	57
Knickerbocker	The Music Master (rev.)	Oct. 10	148
Liberty	Have a Heart	Jan. 11	36
Longacre	Nothing But the Truth	Sept. 14	176
Lyceum	The Great Divide	Feb. 7	5
Lyric	A Daughter of the Gods (film)	Oct. 17	234
Manhattan	The Wanderer	Feb. 1	12
Maxine Elliott	Gertrude Kingston Company	Jan. 15	32
Morocco	Canary Cottage	Feb. 5	9
New Amsterdam	Miss Springtime	Sept. 25	162
Playhouse	The Man Who Came Back	Sept. 2	192
Princess	Caption Shoals	Jan. 10	39
Republic	Lilac Time	Feb. 6	7
Shubert	Love of Mike	Jan. 15	32
39th Street	Old Lady 31	Oct. 30	124
Winter Garden	Show of Wonders	Oct. 26	143

DUNSANY PLAY CALLED OLD

EDITOR OF THE DRAMATIC MIRROR:

It does not appear to be generally known that "The Queen's Enemies," Lord Dunsany's playlet which is being presented at Maxine Elliott's, is not an original plot of its author. It is merely a dramatization of a Latin story. I have heard the playlet denounced as an absurdity; I have heard it praised as denoting a high imaginative gift on the part of Dunsany. It is altogether charming and interesting as interpreted by Miss Kingston's company at Maxine Elliott's and I for one confess myself heartily in debt to Miss Kingston and the author for the pleasure it gave me, but the fact remains that the story itself is older than the hills. No one knows who wrote it. It may be found in Professor Jerram's "Anglice Reddenda" under the title "A Woman's Revenge." Here is a translation of the original:

"At that time a certain woman ruled the Egyptians whose name was Nitocris; nor did any other woman reign, because the rest were kings. And because the Egyptians had slain her brother who had reigned before her, she resolved when she was made queen to punish the murderers in this fashion: Namely, a supper room having been made under the earth, she invited to supper all the Egyptians who had participated in the design of killing the man. These came, rejoicing, marveling that she forgave them so generously, since they had slain her brother. But there was under the earth a hidden way, which led from the supper room to the river, by which Nitocris let loose upon them, as they supped, the water, so that they all perished."

ROMILLY THORNTON.

CHARLES CARVER'S LATEST PLAY

"By Chance" will have its first performance on Feb. 12 at the Hyperion Theater, New Haven, Conn. This play is founded on a popular novel, "My Lady of the South," by Randall Parrish. Charles C. Carver, who dramatized the book, has made a three-act dramatic romance which presents a splendid opportunity for a woman star.

Mr. Carver will appear in the cast, assisted by a strong company. Two performances a day will be given for the week, and managers, stars or agents interested in securing the play for production will have the opportunity of seeing it.

"JOHNNY GET YOUR GUN"

"Johnny Get Your Gun," which Manager John Cort describes merely as a "farical entertainment," having nothing to do with preparedness or any other propaganda—except the promotion of the "gaity of audiences," will open at the Criterion Theater on Lincoln's Birthday evening.

WILLARD MACK WRITES ANOTHER

Belasco's Production of "Alias" Is Approved by Audience in Washington

WASHINGTON, D. C. (Special).—A new play by Willard Mack, entitled "Alias," enlarged from a short story by John A. Morosco, was the attraction during last week at the Belasco Theater. A large and critical audience approved of the strikingly interesting, tense and gripping story from the author of "Kick In" and other successes.

In this play the central figure is an old German, who comes to this country with his little daughter. He falls in with a gang of counterfeiters, and when they are discovered by the police, the old man, not being clever and alert enough, is arrested, while the others make their escape. He is tried, convicted and sent to prison for a long term. Before he is sentenced he confides the care of his little daughter to his only friend, an Irish woman, who runs a rooming house, with the request that she tell the child when she grows up that her father is dead.

Years later, when he is released from prison, believing his daughter dead, he is accosted by the chief of the counterfeiters,

who tries to get him to join them again, his work being the chief factor needed to make their counterfeit money pass undetected. They attempt to bribe him with the promise of reconciling him with his daughter, who, ignorant of his sorrow and believing him dead, has married happily. Failing to move him, they resort to drastic measures, informing the daughter by letter that her father is alive; they also threaten to expose him to her husband if he does not consent to their terms. The intervention of the police saves the old man, who is returned to his daughter on Christmas Eve through unique circumstances which furnish a big moment in a Belasco surprise.

The company that interpret the various roles includes the author, Willard Mack for the leading role; Edwin Mordant, Gus Weinburg, Jay Wilson, E. J. Mack, Jack Jevne, Francis Joyner, Arthur Donaldson, William Boyd, Tammany Young, Tex Charwalte, Cornish Beck, Marjorie Moreland, Constance Molineaux, Annie Mack Berlin, Camilla Crume, Jean Temple and Ruth Collins.

JOHN T. WARDE.

PLAYERS POSTPONE CHANGE

Following in the footsteps of a few of the other managers, who were going to descend on New York with four openings on Monday evening, the Washington Square Players have postponed their new bill of four one-act plays until Feb. 12. Another change in regard to the bill is that instead of the German play, "Impudence," they

will present a comedy translated from the French of Georges Courtelines by Edward Goodman, called "A Private Accounting." The other plays on the program will be Maeterlinck's "The Death of Tintagiles," translated by Philip Moeller; "The Last Straw," a tense play of American life by Rosworth Crocker, and "The Hero of Santa Maria," an American comedy by Kenneth Sawyer Goodman and Ben Hecht.



White, N. Y.

SYDNEY SHIELDS, FORREST ROBINSON, GEORGE PROBERT,
Playing in "It," at the Fulton Theater.

FARCE TAME TO PARISIANS

"Please Help Emily" Is Weak in Translation—Another Disappointing War Play

PARIS, FRANCE.—What can have induced Max Dearly to produce "Moune," M. A. Willemet's translation of "Please Help Emily," is a matter of considerable speculation to his many friends and admirers. To begin with the part of Trotte, played in America by Charles Cherry, I believe—is unsuited to M. Dearly and affords him few opportunities to display his fund of fantastical humor; then "Please Help Emily" is very much like "Mlle Josette, ma femme" of Paul Gavault and whatever sensation it may have caused in New York, it takes more than the sight of a young girl disporting herself in a man's pajamas to excite the interest of a biased Parisian audience. Besides which "Please Help Emily" was never a great success when Charles Frohman produced it. I remember.

Be this as it may, Max Dearly deserves credit for the efforts he has made to give the French a glimpse of English and American plays, and in most of his ventures such as "Baby Mine" and "The Man Who Stayed at Home" he has done so triumphantly. It is unnecessary to recall the plot of "Moune" as "Emily" is called in her present form. The three-act flirtation seemed somewhat frail for the large stage of the Variétés and M. Willemet's dialogue is a trifle heavy, probably missing much of Mr. Harwood's gaiety. Max Dearly is very English, Mlle. Hénouard wears pajamas with perfect grace but rather lacks tomboyishness. The rest of the cast was able and there are a host of other American farces in which M. Dearly can redeem himself—and will.

At the Comédie Française "Les Nouveaux Pauvres," a one-act play by a Belgian playwright, M. J. F. Ponsion, is distinctly of the amateur theatrical type. M. Paul, a kind-hearted old bachelor in search of a new cook, finds Melanie, a Belgian refugee, very satisfactory, although somewhat distinguished. His nephew, a young lieutenant, badly crippled and back from the front, discovers that she is in reality the widow of a magistrate who has been forced with her daughter to seek employment on account of their reduced circumstances. Of course the lieutenant marries the daughter and M. Paul, we are led to suppose, will fall a victim to the mother's charms—or looking! M. de Féraudy is as roundly humorous as ever, and Mlle. Devorod, Dufes and M. le Roy are all that can be desired.

Another instance of the war failing to produce any great war play is "La Frontière," a three-act drama by M. L.

d'Ambra produced at the Théâtre des Arts. Somehow the war theme is too great and we are too near it to get the proper perspective for anything that might be lasting or universal in appeal. Although possessing merits, "La Frontière" will I fear prove to be neither the one nor the other.

The widow of a French officer has married a German and been living happily for some ten years when the war breaks out and she finds her heart has remained French. Her son, interned in a concentration camp, tries to escape and is killed by one of her brothers-in-law. She is tortured by the sound of rejoicing over the first German victories but while they are celebrating, the news of the battle of the Marne is brought in and the triumphant woman shoots her husband, who seeks to force her to cry "Long live Germany."

It is a pity that such an artist as Berthe Bady should choose to appear in a play so unworthy of her. The "French Duse" ran the scale of suffering and patriotic passion, but I doubt if even her sincerity will hold the public long.

As its principle attraction the Grand Guignol has a hair-raising thriller in "Le Laboratoire des Hallucinations," (The Laboratory of Hallucinations), by A. de Lorde and A. Banche. In fact it has not offered us anything quite so frightful in a long time and I presume that the men who like to feel wobbly about the knees and the ladies who enjoy fainting, will be highly appreciative. A celebrated surgeon trepanns his rival, who becomes insane as a consequence of the operation and ends by splitting the surgeon's skull open. The eerie light of the x-rays; tragic silences, screams (some from the audience), and the realistic flowing of blood, form attractive accessories. Mme. M. Frappa and M. Desfontaines seem quite at home in what is a new style for them. The usual coarse one-act sketches complete the bill.

"L'Otage," of M. Paul Claudel was given a few special performances at the Théâtre Antoine, with an excellent cast, and Mme. Réjane replaced "Mr. Nobody" with "Le Père Prodigue" (The Prodigal Father) of Dumas fils, at her theater. The cast was exceptionally good with Tarride and Severin Mars, and Mlle. Carlier and S. Avril.

M. Henri Michaud, who was for some time director of the Nouveautés, died after a short illness at his home in Paris. Under his management the Théâtre des Nouveautés had achieved many successes and he had produced most of the farces by M. G. Feydeau.

TOUR DE ARIZONA.

"HERE COMES THE BRIDE"

SCHENECTADY, N. Y. (Special).—"Here Comes the Bride," by Max Marcin and Roy Atwell, which Klaw and Erlanger produce, had its tryout at the Van Curler, Schenectady, Feb. 10. In the cast are Will Deming, Walter Jones, Leo Donnelly, Sydney Greenstreet, Oza Waldrop, Maude Eburne, Blanche Deyo, Amy Summers, Emmet C. King, Mildred Booth, Walter Fenner, Bertha Julian, Harry Scarborough, Fred Walsh, William Gaunt, Kenneth Kelth, and Abner Symmons.

NAT SAHR.

PLAY CALLED "THE KITE"

The title selected of the new play accepted by Charles Hopkins for presentation at the Punch and Judy Theater from the pen of Meade Minnigerode is "The Kite."

REHEARSING SOTHERN PLAY

Rehearsals of "Stranger Than Fiction," a new play by Mr. E. H. Sothern, which will shortly be produced by Mr. John Craig and Mr. Lee Shubert, are going on in the Booth Theater daily, under the personal direction of the author himself.

NAZIMOVA EXTENDS STAY

Through an arrangement between F. Ray Comstock and Charles Bryant and Walter Wanger, her managers, Nazimova extended her engagement in "Ception Shoals" at the Princess Theater for another week, the present one. The original term of four weeks expired on Feb. 3 and an added week is made possible owing to the postponement of the musical play that was booked to follow. Three matinees will be played this week, on Wednesday, Thursday and Saturday.

WISE IN "PALS FIRST"

When J. Fred Zimmerman, Jr.'s production of "Pals First" resumes its tour, which was halted to make certain revisions, Thomas A. Wise will have been added to the cast, to appear as co-star with William Courtenay. With its revised cast "Pals First," which was made into a play by Lee Wilson Dodd from the novel of the same name by Francis Perry Elliott, was placed in rehearsal last week, preparatory to reopening out of New York on Feb. 19. Mr. Wise's role is that of an old derelict. Other members of the cast are Lester Chambers, Francis X. Conlon, Marian Kerby and Harry Llewellyn. Clinton Moffatt is associated with Mr. Zimmerman in the capacity of general manager.

TO SEGREGATE WOMEN

ALBANY, N. Y.—Assemblyman Henry S. Schimmel, of New York city, has introduced a bill for the purpose of inserting in the penal law a new section requiring that in all places of public amusement, a part of the seating capacity shall be set aside for the use of women attending without male escorts. Mr. Schimmel introduced the same bill last year.

ENGAGED FOR WINTER GARDEN

Irene Franklin and Burton Green have affixed their signatures to a contract whereby they will appear in the new Spring Winter Garden production. The songs that Miss Franklin and Mr. Green will use are of their own composition. The announcement that they are to appear at the Winter Garden, apparently means that, so far as Miss Franklin is concerned, the tour of "The Melting of Molly" has been abandoned indefinitely.

LACK OF SYSTEM CAUSES TANGLE IN BOOKING

(Continued from page 3)
sive advertising of a play like "Experience," the expense of which had been borne by the management of the attraction. Manifestly this is unfair.

Outside of the two main booking offices there are various other less important ones, such as "The Northwestern Theatrical Association," "The American Theatrical Exchange," and "Aaron's Associated Theaters," that do the booking for chains of theaters in the smaller cities. Sometimes the theaters in these smaller cities are permitted to play the attractions booked by both K. and E. and the Shuberts; sometimes they can have the attractions controlled by only one of the two chief factions. And it is in these small cities that conditions are at their very worst. Many managers of one night stands, play motion pictures three to six days a week, and carried away by these newly found profits, they consider legitimate attractions of minor importance.

Especially through the West do so many one night stand managers refuse to play traveling attractions on either Wednesday or Saturday (the two big picture nights), that it is almost impossible to arrange a week of one night stands for a legitimate attraction. The manager of the theater in Pasadena, California, a city that used to be a splendid one night stand, declines to play road attractions except on Wednesday. As Pasadena is practically a suburb of Los Angeles, it is the logical course for an attraction desiring to play Pasadena to wait either Saturday night, on the way into Los Angeles, or Monday night, after finishing a Los Angeles engagement. The natural result is that very few legitimate attractions are seen in Pasadena.

Not many years ago the one night stands of California used to be one of the most fertile territories in America for a meritorious attraction. There was a little circuit of about a dozen towns where top-notch business could be expected. To-day it is almost impossible to even book these towns consecutively, and although when seemingly satisfactorily arranged for here in the East, the agent of the attraction is obliged to entirely reset the time when he arrives on the Coast. The signing and delivery of contracts means nothing. A theater closes up, puts in pictures of a stock company, and the visiting attraction which has journeyed all the way from New York can whistle for its date. Managers of one night stand theaters frequently do not even take the trouble to inform the booking offices of these changes in policy. Only a few weeks ago the agent of a prominent attraction on arriving in one of the largest cities in Texas found that the manager of the theater for which he held a contract was housing pop vaudeville. "Oh, yes," calmly explained the theater manager, "I've transferred your booking to the Auditorium." As this auditorium was a civic building, seating 7,000 people and designed for conventions or grand opera the hopelessness of the situation may be readily seen. Yet the manager of the theater had not had the common courtesy to inform the owners of the attraction, who were one of the most prominent producing firms in New York, of the switch he had made, to say nothing of explaining his breach of contract.

The theater manager on his side has well grounded grievances. Again and again attractions are booked with him, only to be canceled at the last moment, leaving his house dark when he had, perhaps, most counted on an attraction. Often, too, the manager finds it impossible to collect from the canceled attraction the money he has expended on advance advertising or paid out for express charges on printing, etc. The unfortunate cancellation very frequently comes from the fact that the two



Photo by White, N. Y.
MARTHA MAYO.
In "The Thirteenth Chair."

big central booking offices are also the owners of theaters in many large cities, which they often find it impossible to keep constantly filled on account of a lack of attractions. Thus it is only natural that if a week in a St. Louis or a Cleveland theater suddenly opens through the closing of the attraction originally contracted, or for any other reason, the magnates of the booking office haul in from adjacent one night stands the handiest attraction to fill the vacated big-city date. Nor is the action of play owners who allow the one night stands to be thus discriminated against to be condoned, whether consent to the switch in bookings is made as an accommodation to the booking office or because greater profits are expected from the week stand than from the one nighters.

Until one night stand managers can band themselves together with sufficient strength to demand an end of such treatment, conditions are not apt to change much for the better. As it is now, the individual one night stand manager knows that if he rebels too strenuously at having an attraction canceled within two weeks of its play date he will be refused bookings altogether in the future. The manager of a prosperous three-day stand in the Middle West did object to this very thing last season, his objection consisting in journeying to the town where the attraction that had been suddenly denied him was playing, and there attaching the production for a substantial sum, representing the amount of expense for rent and other items that he had been put to through the loss of this attraction.

Although there is a certain amount of co-operation between the two central booking offices as regards time in the larger cities, there is none whatsoever in the one nighters. In the big cities it is not uncommon to find two big musical plays like "The Follies" and a Winter Garden Production playing against each other the same week, but this is not a circumstance to what happens in the one nighters, which in most cases can be booked through both K. & E. and the Shuberts. A city of 25,000 to 75,000 population, that could profitably play one or two good attractions a week, will sometimes go for weeks without seeing any production of merit. Then of a sudden will come the deluge! The John Drews and the Frances Starrs and the "Chin Chins" and the "Watch Your Steps" will come tumbling in so fast that there is "something big on" at the Opera House every night for a week, and, of course, all the attractions suffer. The writer knows an instance of a prosperous Michigan town that can always be counted on to give fine business to one good attraction a week, where, within a space of ten days last season, the local manager was obliged to play four well-known stars, besides a very successful farce and a big musical comedy. The theater in another city of about 40,000 inhabitants housed in three successive evenings last season three of the biggest male stars in America. Multiplication of similar cases are countless.

The foregoing has perhaps given some hint of the fast and loose methods that make the booking problem such a serious one. All the blame for the more or less chaotic conditions cannot be shouldered upon the booking offices. Much of it must be taken by the theater managers themselves. There is another phase of the matter, though, and the most important one, that has not been touched upon at all. That is the matter of terms. It is here that both theater managers and the owners of plays can make their clearest cases against the present methods of the booking offices. The discussion of terms will be taken up in next week's issue.



White, N. Y.

TRIXIE FRIGANZA, HERBERT CORTHELL, CHARLES RUGGLES.

As They Appear in New Musical Comedy, "Canary Cottage," at Morosco Theater.

"THE BEAUTIFUL UNKNOWN" IS TUNEFUL

Some Pleasing Moments in New Straus Operetta That Moves Rather Slowly

HARTFORD, CONN. (Special).—"The Beautiful Unknown," taken from the original libretto by Leopold Jacobson and Leo Stiel, music by Oscar Straus, staged by E. F. Temple, adaptation of book and lyrics by Edward A. Paulton, additional musical numbers by Sigmund Romberg, was presented by the Shuberts for the first time on any stage in America, Jan. 29, at Parson's Theater.

"The Beautiful Unknown" is, on the whole, well presented. The music is tuneful and pretty and the plot is fairly interesting. However, the piece wholly lacks snap of action and is rather slowly worked out. Naturally one is inclined to compare this offering with "The Chocolate Soldier," especially as much of the music bears a marked likeness to the numbers which proved so popular when "The Soldier" was first presented.

The chief criticism is that the members

of the company in several instances apparently do not give their best efforts. The chorus numbers are pleasing, but might be much better. Incidentally it is regrettable that more numbers were not included, as the company is very good to look upon and it would help considerably if the many attractive young women in the piece were not kept so much in the background. Both the scenery and costumes were exceptionally attractive, adding much to the general tone of the production.

Sari Petrass was demure and attractive. Charles McNaughten, brother of the famous Tom, did excellently in a comedy part. Among others in the cast were Nora White, Maude Odell, Frances Demarest, Ned Monroe, Lionel Belmont, J. H. Goldsworthy, Horace Sinclair, J. W. Kelly, Harry Dempsey, Selwyn Joyce, William Farlow and Doris Marvin.

SEYMOUR WEINSTEIN SMITH.

FROM HERE AND THERE

The third matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Lyceum Theater, Friday afternoon, Feb. 9. The program will consist of Oscar Wilde's three-act comedy, "The Importance of Being Earnest," preceded by a one-act comedy by Cosmo Hamilton, entitled "Why Cupid Came to Earl's Court."

Owing to the hit which Henry Lewis, the comedian, has made with Anna Held in "Follow Me," the Messrs. Shubert have decided to put him at the head of his own company next season in a new comedy which is now being specially written for Mr. Lewis by Aaron Hoffman.

Walter Prichard Eaton spoke at the Comedy Theater Sunday afternoon on "The American Drama Since Clyde Fitch." Following the speech there was a general discussion. This was the second in the series of lectures arranged by the Washington Square Players for their subscribers.

Pending the return of Lucien Bonheur, who is ill at present, Claude Benedict is substituting as director of the Theater Francaise. Consequently it is impossible for

Mr. Benedict to act in the various plays during the next few weeks.

The Catholic Actors' Guild of America held its regular monthly meeting at the Hotel Astor, Feb. 8. Jere J. Cohan presided.

C. M. S. McLennan, the well known librettist, left an estate in England valued at \$110,000 to his widow.

The Madison Square Garden Corporation has been incorporated in Albany and will take title to the Garden property on Mar. 1. It is capitalized at \$5,000,000 and will conduct exhibitions, shows, fairs, hotels, restaurants, theaters, sparring and wrestling.

The Supreme Court has granted Henry Lewis permission to use legally that name, instead of his own, which was Levine.

Margaret Brainerd, leading woman with William Collier in "Nothing but the Truth," has announced her engagement to G. K. Worms, a stock broker. She will continue in her present role until the end of the season and assume that of wife in July.

Until the war is over the Shuberts will confine their producing activities to the

presentation of comedies, farces and musical plays. It is their belief that a reaction is necessary from the depression of the war, and that the longer it continues the lighter will become the character of the stage entertainments in this country.

The first issue of the *Theater Arts Magazine*, an attractively made-up publication, "designed," to quote, "for the artist who approaches the theater in the spirit of the arts and crafts movement, and for the theatergoer who is awake artistically and intellectually," has just come to hand. It is an illustrated quarterly published in November, February, May and August, by Sheldon Cheney, under the auspices of the Theater Committee of the Society of Arts and Crafts of Detroit, Mich., and the contributing editors include such names as Winthrop Ames, Maurice Brown, Walter Prichard Eaton, Clayton Hamilton, Charles Rapp Kennedy, Percy Mackaye and Ruth St. Denis. The first number, dated November, contains many interesting articles.

Carrie De Mar is appearing in a new vaudeville comedy sketch, entitled "A Girl of To-day," by Dean Titherage.

Helen Gillingwater has closed fifteen weeks with "The Daughter of Mother Machree," doing "the little Irish mother," Mae Desmond being featured as "Sally O'Brien."

The new spectacular feature to be introduced in the second edition of the "Show of Wonders" at the Winter Garden, to be seen for the first time at the matinee on Lincoln's Birthday, is called "The Submarine." This spectacular effect was to have been presented in the "Show of Wonders" last October, but could not, owing to certain mechanical details, be made ready.

Josef Stransky was re-elected to serve as conductor of the Philharmonic Society for three years after his present term expires in 1918. The new contract extends that period until April, 1921, making a total of ten years here.

Mr. and Mrs. E. A. Eberle, who are appearing at present in "Little Women" on tour, will celebrate their golden wedding, Feb. 17. Both are approximately 75 years old.

Elizabeth Marbury has cancelled her trip to England, which she had planned, owing to the unrestricted submarine warfare, which Germany has declared. Miss Marbury was intending to go to London to be present at the London production of her musical comedy, "Very Good Eddie," and to make arrangements for the London productions of "Nobody Home" and "Love O' Mike."

ACTORS' EQUITY ASS'N

Lure of Broadway Too Much for Some Ambitious Players

Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



At the last meeting of the Council held in the Association rooms, January 29, the following members were present: Bruce McRae, presiding; Messrs. A. Bruning, Christie, Coburn, Cope, Craven, De Angelis, Jennings, Kyle and Mills.

New members elected: Charlotte De Long, Ruth Dettin, Pauline French, Charles Mussett, W. W. Shuttleworth, Roscoe Van Tuyl, Francis M. Verdi, Edna Walther.

In a recent case where half a dozen actors resigned from an engagement rather than be subjected to arrogant and unprecendented imposition, the following excuse was offered for other members of the same company who not only submitted to the injustice but remained to assume the parts that had been played by their comrades who withdrew. "They never got a chance to do anything of importance in New York before, and the temptation was too much for them." How much bitterness and enmity have been the outcome of this weakness of stage aspirants. Any means to these poor defectives are justified by their own selfish and, too often, unwarranted ambitions. Managers defend their use of one-sided contracts by referring to instances where actors have thrown principle and honor to the winds, and run away from their bounden obligations at the first call of the tempter. From the beginning we have been aware of this deformity as an obstacle to our progress.

The foregoing paragraph pertains to exceptional individuals. It is certain to us that the vast majority of actors desire to make contracts intelligently and to respect them in practice. Young actors must be counseled by their elders to get ahead by all honorable means, not by any means. The A. E. A. aims to make this right way, if pursuing the profession, the easiest way. And the A. E. A. can well feel confident of an ultimate and complete success. Managers and actors alike are constantly leaving their disputes to us, and, wherever it is possible, we get the parties together in a settlement that preserves mutual good will.

If the bill to legalize Sunday night moving picture performances, now pending in the New York legislature, is passed, how long shall it be before a similar effort shows itself regarding performances, in which the actors speak lines?

The Association does not conduct an employment agency but members should be assured that it stands ready to serve them in all possible ways. Scarcely a day goes by when some manager or agent does not call us up to learn the addresses of actors whose services are sought. This makes it specially worth while for members to see that we always know how to reach them.

Once more a company of actors will profit from the work of the A. E. A. in securing a ruling in the Liebler & Co. bankruptcy proceedings by which salaries of actors were held to be wages and given precedence over other claims. Members of the Ned Wayburn Corporation that operated at the Century Theater will be paid on this basis.

There are still some actors that ask why they should become members of the Association. We say to such, "Examine your conscience."

BY ORDER OF THE COUNCIL.

In accordance with his belief that certain plays like "Treasure Island," possess educational advantages for children, Charles Hopkins is giving afternoon performances of the Stevenson classic at the Standard Theater this week. That young people may attend after school sessions, performances start at 3.30 o'clock.

PLAYERS ENGAGED

Hilda Pentland is playing a new character in "Love o' Mike" at the Shubert Theater.

Veronica has been engaged to give Hawaiian dances at Coconut Grove.

Claudius and Scarlet, who were originally engaged for fifteen weeks for the Ziegfeld Midnight Frolic, atop the New Amsterdam Theater, have been placed under contract for one year by F. Ziegfeld, Jr.

Harry Crosby is playing John Archer in "A Nigger in the Woodpile," the new comedy of Southern life.

Dodson Mitchell has assumed the role of Smoot in "Ception Shoals" at the Princess Theater.

Marceline, the clown, has signed with Frank F. Spellman as one of the features of the United States Circus Corporation Show.

Frances Demarest has returned from Cuba to join the cast of "The Beautiful Unknown."

Lola Ewell, formerly the leading soprano of the Century Opera company, has been engaged by the Shuberts for one of their forthcoming musical productions.

Margaret Mower has rejoined the Washington Square Players, and when the new bill goes on at the Comedy Theater on Monday evening, Feb. 12, she will be seen in two roles.

CHESTERTON AND GALS WORTHY PLAYS

"Magic" and "The Little Man" on Same Bill at the Maxine Elliott Theater

The names of Chesterton and Galsworthy are linked together in the offering that is to follow Gertrude Kingston and her company at the Maxine Elliott Theater on Feb. 12. The former is a distinct novelty as dramatic fare, and the contribution from the latter is of special interest in that it is described as a whimsical comedy and shows Galsworthy in his happiest, lightest vein.

"Magic" is the first play ever written by the renowned English essayist, G. K. Chesterton, and this is its first American production. Several years ago it was played in England and was greeted by the highest of praise. George Moore, the novelist, pronounced it as "practically perfect." Bernard Shaw and H. G. Wells and others united in declaring that here was a play

with a direct appeal for "every lover of what is at once joyous and brilliant and sincere in drama."

"The Little Man," the one-act Galsworthy comedy to precede "Magic," will be a surprise to those who have seen "Strife," "The Eldest Son" and "Justice." To follow up these serious and vital plays we have been promised all season another Galsworthy play in the same vein, and now a humorous and human playlet is announced, showing a hitherto unknown side of the author.

The players who have been brought together to present these plays are headed by O. P. Heggie, Kathleen Nesbitt and Donald Gallaher and are being directed by Clifford Brooke.



LEE BAKER AND ELSIE FERGUSON, Appearing in "Shirley Kaye," at the Hudson.

White, N. Y.

NEW INCORPORATIONS

Optigraph Film Corporation Heads List, Capitalized at \$300,000

ALBANY, N. Y. (Special).—The Optigraph Film Corporation with principal office in New York city was incorporated with the Secretary of State last week. The concern has a capital of \$300,000, and is formed to conduct motion picture, theatrical and other amusement enterprises. The incorporators are E. Darius Benham, Charles Mathieu, and H. S. Weinst of 516 Fifth Avenue, New York city.

Other amusement companies granted charters by the State this week are as follows:

The Mystic Film Corporation of New York, New York city. To engage in all branches of the motion picture business. Capital, \$350,000. Directors: John Gorman, James I. Johnson, and Joseph A. Buda, 1493 Broadway, New York city.

Geo. H. Nicolai and Vaughan Glaser, Inc., New York city. To provide for the production of theatrical, musical, spectacular, circus and other amusement offerings. Capital, \$5,000. Directors: Geo. H. Nicolai, Howard F. Kinsey, and Vaughan Glaser, 1493 Broadway, New York city.

The Aeronautic Photo and News Service, New York city. To manufacture motion picture films, also publishers and general advertising. Capital, \$10,000. Directors: George O. Dean, John A. Nugent, and Daniel F. Nugent, 280 Madison Avenue, New York city.

Industrial Advertising Films Corporation, Danville, N. Y. Theatrical motion pictures and reality. Capital, \$50,000. Directors: E. B. Horwitz, W. E. Harrington, and P. H. J. Daly, 170 Broadway, New York city.

The Circuit of Musical Follies, New York city. Proprietors and managers of theatrical and musical productions. Capital, \$5,000. Directors: Edward F. Ruah, Benjamin F. Kahn, and Samson Friedlander, 1493 Broadway, New York city.

Edna Blanche Showalter Company, New York city. To finance, manage and act as gross agents for motion picture film productions. Capital, \$100,000. Directors: Charles M. Rosenthal, Joseph M. Baum, and Max Horowitz, 35 Nassau St., New York city.

Veribest Photoplay Corporation, New York city. Motion picture business in all its branches. Capital, \$150,000. Directors: Samuel D. Matthews, George I. Matthews, and M. C. Ferrier, 15 Broad Street, New York city.

Whitestone Motion Picture Company, Whitestone, N. Y. Motion pictures and vaudeville performances. Capital, \$5,000. Directors: Willard C. Friedel, Catherine Loschmann, and Thomas P. Blissett, 23 East Ninth Street, Whitestone, L. I., N. Y.

Howard Street and Broadway Company, New York city. Reality, and to operate theaters, and restaurants. Capital, \$35,000. Directors: E. F. Ludwig, Elizabeth Ludwig, and Benjamin Druckman, 219 West 160th Street, New York city.

G. W. HERRICK.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-box or forwarded to their private addresses if an slip in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

Mr. WEINSTEIN, New York.—Hasel Kirk, according to our records, was last in "The Road to Mandalay."

Reader.—Write to Jerome Kern, in care of the Liberty Theater, New York, regarding the score of "Have a Heart" and "The Love o' Mike."

Mrs. S. W., Mount Pleasant, Pa.—The Children's Theater, in New York, formerly atop the Century Theater, has been converted into a restaurant. We do not know of such an organization in Boston.

E. W., St. Louis.—In the cast of "Eileen" are: Olga Rolter, Grace Breen, Louise Allen, Josie Claffin, Edward Martindale, Scott Welsh, Algernon Greig, John B. Cook, Greek Evans, and others in less important roles. It is playing an indefinite engagement in Boston now and is likely to come to New York before playing St. Louis.

E. SMITH, Meriden, Conn.—Henry W. Savage has offices located at 226 West Forty-second Street. If you wish to see him, it would be better to write to him for an appointment. (2) The offices of D. W. Griffith are in the Longacre Building, New York. (3) We have not heard of the death of Gerald Coventry. (4) Gus Hill's address is 701 Seventh Avenue. (5) Apply at the studio, rather than the business office. We do not know of any studios near Meriden, Conn.

CONSTANT READER.—Henrietta Crossman was born at Wheeling, W. Va. and made her stage debut Aug. 13, 1883, in "The White Slave"; subsequently she toured with Robert Downing in classical repertoire; joined the Lyceum Stock under Daniel Frohman, making her first appearance there April 9, 1890. Plays she since has appeared in are: "Mistress Nell," "Joan of the Shoals," "As You Like It," "The Sword of the King," "Sweet Kitty Bellairs," "Nance Oldfield," "All-of-a-Sudden Peggy," "The Almighty Dollar," "Sham," "Anti-Matrimony," "The Christian Pilgrim," "The Real Thing," "The Tongues of Men," and her present role in "Getting Married." (2) In the cast of "Mrs. Grundy, Jr.," were Henrietta Crossman, Margaret Craven, Joseph Holland, R. A. Roberts, Thomas Burns, Harry Brown, Herbert Standing, Charles S. Abbe, Leo Ditrichstein, T. C. Valentine, Anthony Eddinger, Thomas Fitz Clark, R. G. Thomas, William Lewers, Raymond Hamilton, Guy Nichols, Edward Turner, Benjamin Wentworth, Sadie Stringham, Margaret Robinson, and Beverly Slegreaves. (3.) The plot hinges on a divorce trial.

ACTORS' CHURCH ALLIANCE

The regular monthly meeting of the National Council was held at the headquarters, 249 West Forty-third Street, Feb. 1, with Frederick Warde in the chair. The following officers were present: Augustus G. Heaton, Mrs. Thos. Whiffen, Avon C. Burnham, Mrs. H. Warburton-Joy, Walston B. Southwick, J. Palmer Collins, Magie Breyer, Rev. John S. Haight, Laura Sedgwick Collins, Lettie Ford, Archibald Patterson, William Trevor, Ada Dixon, Millie Thorne, E. B. Harris and Rev. Walter E. Bentley. In addition to the routine business arrangement were made for the February service to be held at the Madison Avenue Methodist Episcopal Church on Sunday evening, Feb. 18, at 8 o'clock, when the pastor, Rev. Dr. Worth M. Tippy will preach to the Alliance and its friends. Plans were also discussed for the proposed Dramatic Agency and a committee appointed. The secretary was empowered to co-operate with the Actors' Fund in the coming fair and to arrange for the participation of the Alliance in that event.

The following new members were elected to the Alliance at the recent meeting: Robert Whittier, Lewis C. Hasell, Maud Nichols, Deborah Shirley, Dora D. Marble, Lottie M. Rumsey, Emil Malish, Elsie de Tournay Hinebaugh, Alexander J. Robertson, Frank J. McCue, Rev. John H. Dooley, Rev. H. P. Hames, Rev. N. B. Grotton, Louis Leakey and the Rt. Rev. Frederick Courtney, D.D., retired bishop of Nova Scotia.

Henry W. Savage, who has been cruising in Florida waters on board his yacht, the *Dorinda*, has in contemplation an all-star revival of "The Merry Widow."

NEW YORK THEATERS

EMPIRE Broadway & 40th Street
Evenings, at 8.30. Mat.
Wed. and Sat.
Charles Frohman - - - Manager
CHARLES FROHMAN presents
MAUDE ADAMS
In J. M. BARRIE'S New Comedy
A KISS FOR CINDERELLA

Cohan & Harris (Formerly
Candler
Theatre).
Eves., 8.30; Mats., Wed. and Sat., 2.30.
Phone, Bryant 6344.

Cohan & Harris present

Captain Kidd, Jr.
A FARCICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St.,
Eves. at 8.30. Mats.
Thurs. and Sat. at 2.30.

David Belasco presents

FRANCES STARR
In a refreshingly new comedy
LITTLE LADY IN BLUE
By Horace Hodges and T. Wigney Percyval,
authors of "Grumpy."

GAIETY Evenings at 8.30; Matinees,
Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN
present the season's success

**TURN TO
THE RIGHT**
By Messrs. Smith and Hassard.

LYCEUM 45th St. and Broadway.
Eves. 8.30. Mats., Thurs-
day and Saturday, 2.30.

HENRY MILLER in
The Great Divide
By William Vaughn Moody.

CORT West 40th St., Phone Bryant 45.
Evenings at 8.30; Matinees, Wed-
nesday and Saturday at 2.30.

Season's One Substantial Success

Oliver Morosco's Great Laughing Success

Up-Stairs and Down
By Frederic and Fanny Hatton.

DIED

FREDERICK SPENCER, an actor, died Feb. 1 at the Self Master's Colony in Union, N. J., near Elizabeth, after a brief illness. He was fifty years old and was admitted to the colony three weeks ago. Funeral services were held Feb. 1 at Martin's Funeral Chapel, the Actors' Fund of America taking charge. Rev. Edgar L. Simpson of New York, conducted services. Interment was at Evergreen Cemetery, Long Island.

LILLIAN MAUDE JONES, wife of Frank Jones, known for a great many years as Si Perkins and with whom she appeared on the stage under the name of Lillian Walton, died, Jan. 30 in her home at Baden, Pa., after an illness of twenty-one months.

EDITH HUTCHINS, formerly well known as a comic opera prima donna, died on Monday in Kansas City after an illness which commenced eight years ago, when she retired from the stage.

MRS. ELIZABETH HARPER, the mother of Gene G. Harper, died Jan. 16 in Danville, Ill.

Mrs. LAURA A. MAYNARD, suitor of Mrs. Edwin Mordant (Grace Atwell), passed away at the Bay State Hospital, Boston, Mass., on Jan. 31, 1917.

PAUL A. RUBENS, the composer, is dead, according to a cable despatch from England. He had been a prolific writer for the past

NEW YORK THEATERS

New Amsterdam Theatre,
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Saturday at 2.15.
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Comedy Success
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In a new comedy of today
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HAVE A HEART
In Cast are
Louise Dresser Eileen Van Biens
Billy B. Van Marjorie Gatenon
Thurston Hall Donald Macdonald
Flavia Aresco James Bradbury
AND BEAUTY CHORUS

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THE WANDERER
With the greatest cast ever organized in the history of
the American Stage. Prices, 25c, 50c, 75c, \$1.00.
\$1.50. Popular Matinee Wednesday, 25c. to \$1.

twenty years. Among his compositions were numbers for "San Toy," "The Messenger Boy," "A Country Girl," "The Cingalee," and "The Blue Moon." He was author and composer of "Three Little Maids," "Dear Little Denmark" and furnished part of the lyrics and all of the music for "The Balkan Princess." He composed "The Sunshine Girl" and was co-author of "The Girl from Utah," "To-Night's the Night" and "Nobody Home." "Betty" was among his most recent works.

In Memorium

The many Boston friends of MR. WILSON MELROSE were greatly saddened upon learning of the death of that accomplished, promising actor. Mr. Melrose by his ability as an actor, and wonderfully pleasing personality became one of the most esteemed, beloved and popular artists who has graced the Boston stage in recent years, and his untimely death has caused deep sorrow and regret to all who have enjoyed his splendid work in this city.

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**THE MAN WHO
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By Jules Robert Goodman.
With a strong cast, including
MARY HASE and others.
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ings, 8.30.

Matinees Thursday & Saturday, 2.30
EXTRA MAT., LINCOLN'S BIRTHDAY

**THE 13th
CHAIR**
By HAYARD VILLER

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A Comedy with Music

Love O' Mike
EXTRA MATS., FEB. 12TH & 22D

BOOTH 45th, West of B'way, Phone
6100 Bryant. Eves., 8.15.
Mats., Wed. & Sat., 2.15.

MR. WILLIAM GILLETTE
In the new play by Claire Kummer.
"A Successful Calamity"
EXTRA MATS., FEB. 12TH & 22D

39th St. Theatre, near Broadway, Phone
413 Bryant. Evenings, 8.30.
Mats., Wed. and Sat., 2.30.

EMMA DUNN In the Sun-
shine Comedy

"OLD LADY 31" Extra Mats.,
Feb. 12 & 22

Casino Broadway and 39th Street,
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Mats., Wed. and Sat., 2.15.

New Musical Comedy

YOU'RE IN LOVE

Extra Matinees, Feb. 12 and Feb. 22.

ASTOR THEATRE, 44th St. and Broadway,
Phone 377 Bryant, Eves. 8.15.
Matinees, Wed. and Sat., 2.15.

CLIFTON CRAWFORD

HER SOLDIER BOY

JOHN CHARLES ADAMS

THOMAS ROWLAND

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Maxine Elliott's Theatre, 20th
Street, East of
Broadway.

Eves., 8.30. Mats., Wed. and Sat., 2.30.
GERTRUDE KINGSTON
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In a triple bill of one-act plays by Bernard
Shaw and Lord Dunsany

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BALLET | MINSTRELS | 1,000 PEOPLE

World's Biggest Show at Lowest Prices

NEWS OF STOCK PLAYS AND PLAYERS

WORK OF LITTLE THEATER

Three Irish Plays by a Missouri Society for the Promotion of Drama

Twice in the last fortnight the St. Louis Little Theater, officially known as the St. Louis Society for the Promotion of Drama, has courted and won attention and interest beyond its native subscription list by the performance of plays for the first time in this country. One of them, the recently published "play for Kiltarian children" by Lady Gregory, "The Golden Apple," was a "world premier," with the metropolis of the mid-Mississippi snatching the honor of the first performance on any stage from even Dublin and the Abbey Theater itself. The other novelty, which would probably never have reached our stage if it had not been for such an institution as the Little Theater, was the tragic melodrama, "A Kiss for an Eye," translated by Oscar Leonard of St. Louis from the Roumanian of I. L. Caragiale and never before acted outside of the Roumanian National Theater in Bucharest.

Writing to the Boston Transcript of this organization, Oliver M. Saylor says:

"The St. Louis Little Theater has reached its present state of self-assurance by a few quick and deliberate strides. The rather anemic beginning with Galsworthy's unimportant comedy, "Joy," was partly relieved a fortnight later by an interesting bill of short plays, chief of which was Seumas O'Brien's capital farce from the Abbey repertory, "Duty," and then mid-December the theater really found itself with a striking production of Synge's "The Playboy of the Western World." With "The End of the Bridge," the Harvard prize play, far in rehearsal the directors found it too sentimental for their standards of drama and they had the courage to drop it and take their loss. And then, mid-January, came "The Golden Apple."

That three Irish plays have found their way into the repertory is only proof of the vitality of the Abbey storehouse. And with a keen sense of the weaknesses of other similar institutions, Dr. Maesack is not likely to imitate those institutions. The St. Louis Little Theater may make mistakes, but they will be its own private, individual mistakes. It is likely to be heard from more than once more in this its first season.

BAINBRIDGE, MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—Local events put to music under the title of "The Revue of 1916" was the novel offering of Manager "Buss" Bainbridge of the Bainbridge Light Opera Company and his able cohorts at the Shubert, week Jan. 28. Practically every member of this popular company had a part made to his or her order and everyone apparently tried to outdo the other, with the result that the entire production went off with a spirit and dash. Alonso Price, stage director, was mainly responsible for the production's excellence, for it was he who wrote and staged the Revue. Two of the songs, "Run Along, Little Boy," and "Run Along, Little Girl," the latter an especial hit, were written by him. Mr. Price also demonstrated that he is a dancer of no mean ability. That popular comedian, Raymond Crane, bearded further laurels upon himself, if that is possible, with his imitable antics as the bespeckled husband in a suffragette skit and as Mike Gibbons in a "Ragtime Prize Fight." Sharing honors with Mr. Crane were Mary Kilcoyne and Henry Coote, who convulsed the audiences in their acting of a drama "as presented by the Woman's Club," while Eulalie Young and Billy Lynn contributed their usual clever singing and dancing specialties. "The Revue of 1916" also served to introduce to Shubert patrons Florence Mackie, the new prima donna, though the role of "Miss Minneapolis" gave her little opportunity to display her talents. The whole "Revue," with its many song hits and specialties, most of which had local tang, was a most pretentious production, and pleased capacity houses all week.

CAROLINE BEDE.

SEATTLE, "50 MILES FROM BOSTON"

SEATTLE, WASH. (Special).—The Wilkes Players at the Orpheum appeared in a highly entertaining presentation of "Fifty Miles from Boston," Jan. 21-27, which drew houses averaging fair business. William C. Walsh interpreted the role of Joe Wescott, with skill and effect; George Rand as Jed Woodis gave a faithful portrayal, while John Sheehan scored as Timothy Harrigan. In the cast were Gladys Eymann, Daisy Vernon, Florence Spencer, Gerald E. Grimm, Richard Fraser, John Nickerson, Monti Collins, and others, who contributed to the fun and amusement.

BENJAMIN F. MESSERVEY.

"SINNERS," NEW BEDFORD

NEW BEDFORD, MASS. (Special).—The All-Star Players met with a rousing reception, Jan. 26-Feb. 3, when they appeared in "Sinners," by Owen Davis. The play is sufficiently unusual to command interested attention. Enid May Jackson as Mary Horton has caught the spirit of the author's creation admirably and her work is very effective. The part gives her opportunity for the display of many shades of tenderness and strength, mirth and sorrow. The transitions from one emotion to the other, which mark the complex character of Mary, were remarkable. Miss Jackson is not alone an unusually beautiful woman, but an actress of very extraordinary attainments. She is deservedly popular, both professionally and socially. Alfred Swenson as Bob Merrick acted with becoming vigor and impetuosity. His portrayal of the extremely difficult and trying part was at all times clearly defined and, above all, natural. He was accorded a high degree of favor. By reason of his fine personal qualities, in addition to his ability as an actor, Mr. Swenson is a great favorite. Beulah Munroe sustained the role of Hilda Newton with praiseworthy skill. Her success was complete and unequivocal. William J. Townsend's versatility is shown by the fact that he has gained discriminating applause equally for his performances in widely different parts. As Horace Worth he is a sufficiently repellent villain. Arthur LaRue's earnest and virile style is eminently well suited to the part of Joe Garfield. Fred Sutton gave an exceedingly forcible and carefully studied sketch of Dr. Simpson. Carrie Lowe's portrait of Mrs. Horton was finely conceived and she achieved a very pronounced success. Dorothy Beardsley as Polly Cary looked charming and acted with chic. Miss Beardsley's rapid advancement has been gained by natural ability and earnest conscientious and unremitting effort. To the ever popular comedian, Robert McClung, is allotted the part of Willie Morgan and, almost needless to say, he extracts from it all the fun that is possible. Lorie Palmer, who plays Sadie acceptably, is an entertainer of delightful accomplishments and distinct originality. The scenic effects and wonders of stage mechanism, prepared under the direction of Arthur Ritchie, were viewed with pronounced manifestations of approval. Crowded houses are the unbroken rule.

WALTER S. MCPHAIL.

"A DRY TOWN" IN ST. LOUIS

Try-Out of a Play by Lewis B. Ely, a Missouri Newspaper Man

The only survivor of stock now in St. Louis, The Players' Theater, with Mitchell Harris, Olive Templeton, et al., put on "It Pays to Advertise," and the response from the public was more than flattering. After the second week, Feb. 4, a new play received its premier. One of the proprietors of The Players, Lewis B. Ely, a local journalist, story writer and playwright, showed for the first time a Missouri comedy, "A Dry Town." Elaborate preparations were made for this offering. Lawrence Marston, veteran New York director, has charge of the production, and in addition to the regular company, Hardee Kirkland has been specially engaged to play the "heavy." The play deals with the subject which is engaging the interest of everyone at this time, prohibition. The author deals with it in a quaintly humorous way, but from a liberal viewpoint. Mr. Ely has accomplished a great deal in a literary way and is recognized as one of the leading journalists of the West, and much is expected of this production. If the play goes well, the East may see it before the season is over. Mitchell Harris, of course, plays the lead, and Olive Templeton the heroine, while Hardee Kirkland, Arthur Holman, Natalie Perry, Esther Howard, Jennie Ellison, Dick Thompson, Jason Roberts, Louis Bartels, Dan Hanlon, Allan Ramsey, Chester Beach, and the others of the company come in for good parts. There is a call for twenty speaking parts, and more than sixty supers, in the presentation of "A Dry Town." Governor Gardner attended on "Governor's night," and the Missouri Legislature will be invited to attend in a body during the run.

HAGERMAN.

PRINCESS-GRAND, SIOUX CITY

SIOUX CITY, IA. (Special).—Grand, John Beliger, manager; Week Jan. 21, the Princess-Grand players were seen to great advantage in "The New Henrietta," and although having been played here on two other occasions by the all-star cast, should have a tendency to make the bill hard for the stock players, they were more than equal to the task and gave a very thorough and highly enjoyable performance of the bill, and only further served to entrench themselves in the hearts of local theatergoers. Rollo Lloyd, in the Crane part of Nicholas Van Alstyne, outdoes Crane most especially in the telephone scene, in which he played the most laughable scene much more humorously than the star; Robert Brister as Bertie and Inez Ragan as Agnes Gates were very good; Nan Bernard as Mrs. Updyke was perfect and her performance could not be improved upon; Frank Shannon as Mark Turner; Irving Lancaster as Rev. Murray Hilton; Eugene Shakespeare as Dr. Geo. Wainwright; William Lyons as Watson Elliot; Burke Clarke as Musgrave; Eddie McHugh as Hutchins; Minnie Williams as Rose Turner; Charlotte Adams as Hattie; and Leo Beliger as Edward complete the cast. "Raffles" week Jan. 29-Feb. 3.

There is a large cloud of gloom surrounding the Princess-Grand Players, due to the fact that Director Edwin H. Curtis has resigned. Curtis has been with the Princess Players the greater part of the season, and is due most of the credit for the clever fight the Princess company made when they had opposition here. When the change was made Curtis was transferred to the Grand with the Princess Players and those of the Grand company that were added, and he has been putting on some wonderful productions in every sense of the word. Only the fact that Curtis is going to a better position helps to lessen the loss. He opens as director at Poli's, Washington, D. C., Feb. 11, and takes with him the wishes of all the Princess-Grand Players and their host of followers.

A farewell party was given for George Woodthorpe, Jan. 18, by a few of her many local friends. Miss Woodthorpe closed with the Princess-Grand company, Jan. 20, and left for San Francisco the next day.

MURPHY.

"NEARLY MARRIED," BY MOZARTS

ELMIRA, N. Y. (Special).—Fun reigned supreme at the Mozart Jan. 29-Feb. 3, when the Mozart Players gave a most finished and laughable production of "Nearly Married" to large business. Edward Everett Horton was happily cast as Harry Lindsey and pleased immensely; Harriet Duke made a capable Betty Lindsey; J. Harrison Taylor did well as Tom Robinson, and Hazel Corinne proved a captivating Gertrude Robinson; Dan Malloy supplied much fun as Prince Randalville, and Charlotte Wade Daniel was cordially welcomed back to the organization in the part of Nora. Others whose work merits mention were R. Thomas Holden, Dave Callia, Edward McMillan, Grand Patterson, and Lillian Stuart. The scenic effects were exceptional and the whole production showed the careful direction of Lee Sterrett. "David Harum" Feb. 5-10.

J. MAXWELL BEZUS.

CHANGES IN MILWAUKEE

MILWAUKEE, WIS. (Special).—Empress patrons bade farewell to Paul Armstrong's favorite company of entertainers and were sorry to see them go. Chubby Driedale, Lillian English and the set of comedians were very pleasing. This troupe was the best liked of any of the various companies playing at the Empress during the past two years. However, the new cast includes the following: Geo. Ward, Grace Lewis, Mabel LeMonier, Mabel Webb, Henry Meyers, Jules Held, and Charles Mills. Mark Lea, the favorite comedian, heads this company as before when in this city many months ago. The return of the Mark Lea company was heralded with delight and a very good audience witnessed the performances throughout the week. Miss Grifon, the old-time favorite, is still with this troupe. Walter Scott is still successfully managing the house.

J. A. KISS.

DUBINSKY'S "KINDLING"

ST. JOSEPH, MO. (Special).—"Kindling" was the attraction by the Dubinsky Brothers Stock company, Jan. 28-Feb. 3. Ed. Dubinsky gave a very acceptable handling of the role of Heine; Barney Dubinsky and Eva Craig did good work as Steve and Maggie; Frances Valley added another success to her list by her able portrayal of the old Irish mother. The rest of the characters were well acted and the scenic setting for the play deserves special mention. Business excellent.

JOHN A. DENCAN, JR.

AMERICAN PLAYERS, SPOKANE

SPOKANE, WASH. (Special).—American Minus Senator, the spavined horse, but with his loss more than offset by a noisy flock of Rhode Island red hens, "The Road to Happiness" was presented with all the trimmings of pastoral drama week Jan. 21. No production of the season has been better received or generated more liberal and spontaneous applause and laughter. Primarily selected as a starring vehicle for Henry Hall, who concludes a five-weeks' engagement next week in "What Happened to Mary," the play really was notable for the exceptionally good character work of some of the minor players. Mr. Hall was ideal in the role of Jim Whitman and a pleasing natural characterization was to be expected; Alice Kennedy had the best part of her engagement as the pretty little misjudged stepdaughter, a role entirely sympathetic, and Miss Kennedy made a distinct personal hit; Carl Caldwell had a striking make-up as Phil Hunt, a derelict rustic type. Miss Mabel Gilbert annexed all the feminine comedy honors as the attenuated spinster; Jessie Arnold rested this week, comparatively speaking, after her heavy work last week, but handled the sweetheart role splendidly.

ROBERT S. PHILLIPS.

Manager Sipe of the Winifred St. Claire company, of Paterson, N. J., who has been on a fortnightly trip to Palm Beach, is now on a tour of inspection of his theaters in the West. His new theater in Kokomo, Indiana, called Sipe's Playhouse, is a success.

HATHAWAY, BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players in "The Test" week Jan. 29 gave that sterling drama an excellent production to large and appreciative audiences. Ruth Lechler as Emma Eltyng, a woman with a past, gave a meritorious and effective portrayal the best work this popular artist has ever done in this city; Hooper Atchley essayed the role of Arthur Thorne in a manly and convincing manner; William H. Dimock as Richard Treiman gave an excellent characterization; Lillian Neiderauer as Peggy Thorne, and Betty Brown as Marie Bretnier, looked and acted the roles finely; Marion Cheater, John R. Whitman, Herbert De Guerre, Harry LaCour, and Forrest Abbott did good work in their respective roles. "A Grain of Dust" week Feb. 5.

W. S. PRATT.

GORDIMER, FT. DODGE

FT. DODGE, IA. (Special).—Magic: The Gordimer Stock are playing to increasing business all the time. This company is winning favor here. F. J. Von Holler, scenic artist, has joined the company.

LILLIAN M. HANKIN.

HARVEY CO. HUTCHINSON

HUTCHINSON, KAN. (Special).—Lex Theater (Fred Savage, manager): The Harvey Stock company in "The Lady Detective" and "He Fell in Love with His Wife," week Feb. 3, with Craig Kennedy as leading man.

C. W. OSWALD.



WILKES PLAYERS OF SALT LAKE CITY.

This Group Represents the New Wilkes Players, Now Appearing at the Wilkes Theater, Salt Lake City. It Is Their Second Season. From Left to Right: Wallie Carter, Treasurer; Dorothy Meeks, George Birnes, Josephine Young, Claire Sinclair, Huron L. Blyden, Director; "Chiff" Thompson, A. E. Moore, Nana Bryant, Leads; Cecil Kirke, Leads; Ben Ketcham, Manager; Frank Bonner, Frederick Moore, Alice Conrad, Ancey T. McNulty, Ferdinand Munier, Charlotte Treadway, H. C. Beck, Lucile Holder.



Warda Howard,
Leading Lady in Southern Stock Company,
Columbus, O.

Erstwhile Essanay film favorite, who is playing a brief engagement with the Southern Stock Players, Columbus, O. Miss Howard's contract with the Southern is, by the way, the first she has signed for stage acting in several years. Always a leading lady—this is the distinction of Warda Howard—before entering her film career with Essanay she will be remembered as having filled a season's engagement at the Harlem Opera House in New York and two seasons at the Wadsworth Theater. Western cities have pleasant memories of her engagements in Oakland, Cal., at the Berkeley Theater; Portland, Ore., Tacoma and other cities. Essanay featured her with Henry Walthall, Ernest Maupain, Duncan McKee, John Lorent and other film stars in such stupendous productions as Poe's "The Raven," "That Sort," "The Woman Paid," "The Regeneration of Margaret," and "The Inner Brute." So great has been the popularity of Miss Howard in Columbus that movie managers have brought back many of these films, crowding their houses.

ELSMERE PLAYERS

"Madame Sherry" was the play and Mary Frey the bright and particular star at the Elsmere Theater, week Jan. 29. A stock company audience will always have its little joke when a musical play is being presented, and they find their special favorites in unfamiliar fields, but the laughs were not on the actors this time, for the patrons soon realized they were listening to a first-class musical comedy presented in real musical comedy fashion, with a chorus that could sing. Miss Frey's singing and dancing raised a whirlwind of applause that could not be stayed by anything less than countless encores, all of which she graciously responded to. Alice Hills as Peppita and Louise Sanford, as the housekeeper, also won repeated recalls in their musical numbers and gave entire satisfaction in their characterizations. Clay Clement as Edward Sherry, William E. Blake as Philippe, Harold Kennedy as Theophilus Sherry, Margaret Johnson as Lulu, Jack McGrath as Leonard Gomez, and Sam'l Godfrey as the head steward contributed to a successful performance. Receptions will be held on the stage after the Thursday matinee, week Feb. 5, "Fine Feathers." The patronage is steadily increasing.

IDA C. MALCOMSON.

"MRS. WIGGS" AT SCRANTON

SCRANTON, PA. (Special).—Academy: "Mrs. Wiggs of the Cabbage Patch" was the laughable and entraining offering by the New Poll company, week Jan. 29 to packed houses. May B. Hurst as Mrs. Wiggs, had her first opportunity to show her capabilities as an actress, and she embraced it to the fullest extent, measuring up to the extreme requirements of the part. She swayed her audience from laughter to tears with no apparent effort, easily carrying off first honors of the play; Frank Charlton gave an execrably funny portrayal of the role of Mr. Stubbins, while Minnie Milne as Miss Hazy was a close second; Gertrude Fowler as Lovely Mary, made the part stand out. All the remainder of the cast helped materially. A. J. Edwards deserves much credit for the able manner in which the play was staged. "Romance" week Feb. 5.

C. B. DERMAN.

The Albert Taylor Stock company is playing a successful and indefinite engagement at the Crawford, El Paso, Tex. They opened in "Broadway Jones," Jan. 28.

STEIN'S
MAKE-UP
NEW YORK

STOCKS IN BROOKLYN

Horne's Fifth Avenue Players and Daniels' Company

BROOKLYN, N. Y. (Special).—The Fifth Avenue Theater Stock company again impressed its patrons with a superb production of "The Blindness of Virtue." Miss Summerly and Mr. McWatters in the title roles could hardly be surpassed. The balance of the cast, whose work also was of a high order, includes Misses Youngs, Spring and Meehan and Messrs. Wilson, Abney, Graham, Blair, Horne and Linde. "The White Sister," chosen in a voting contest of the patrons, will be seen next week.

One noticeable trait of the productions is the "team work" among the players, also the detail, which can be credited to the excellent direction of Harry Horne, while the settings and scenic effects call for the highest praise each week, being of the finest grade of stock presentations, showing scrupulous care with artistic effect as to the colors, stage furniture, correct costuming, etc.

"Jerry," the popular comedy, went well at the Grand Opera House. The house has been producing plays of the "International Circuit" with good success, but next week will be supplanted by Brooklyn's own stock company, headed by Mae Desmond and Richard Butler.

The Gotham, which, like the Grand, is in control of the C. W. Daniels Amusement company, will continue the policy of producing "International Circuit" plays. Last week's production was "Three Weeks." The cast included Mabel Montgomery of Crescent stock fame.

Manager Jack Horn, of the Fifth Avenue Theater Stock company, Brooklyn, N. Y., is a great believer in boosting home industries and is going to put his theories into practice by producing, free of cost to the author, a play written by some resident of Brooklyn, the contest being open to both sexes, the play to be selected by a committee of impartial judges, every play to have a careful reading, with no favoritism shown in any way, affording a golden opportunity to ambitious Brooklyn playwrights as the production will be seen and reviewed by all the prominent Brooklyn and New York managers and critics and if it proves to have the necessary punch will probably be assured a later opening on Broadway. The author must be a bona-fide resident of Brooklyn, amateur or professional writer, man or woman. Actual residence address must accompany all manuscripts, also name in full. All manuscripts must be typewritten, on one side of the paper only, and must be sent prepaid, with full postage for their return enclosed. Manuscripts must be plainly addressed to Manager Fifth Avenue Theater, Fifth Avenue and Fourth Street, Brooklyn, New York. Plays in blank verse, requiring an extra large number of people or special costumes are not solicited; modern plays dealing with problems of to-day, with plenty of comedy preferred. Date of production will be given out later. A first-class production is assured by the stock company, augmented by extra people, if the play requires them, free of any cost to the successful author. MERKLINGER.

WHO, WHERE, WHAT IN STOCK

During a lively scene in "A Full House," Miss Nola Mercer, of the Winifred St. Claire company, Paterson, N. J., suffered a compound fracture of the left arm. She is carrying it in a sling as a result.

The Compton-Plumb Stock company appeared at the Grand, Elgin, Ill., Feb. 13, "The Higher Law" being the opening bill. Grace Baird is taking the leading parts in the plays offered by this company.

Joseph Clancy left Chicago on Friday night of last week for El Paso, Texas, to join the Audra Alden stock, which is managed by Joseph D. Glass.

Frank Bryce is organizing a stock for Duquesne, Pa.

The Kitty Kirke has closed at Portsmouth, Ohio, and the people have returned to Chicago.

The Horne Stock company at Akron, Ohio, is making a change in leading women.

Joe Angell, who has a stock at Pittsburgh, Pa., is organizing a No. 2 company for the Marvin Theater at Findlay, Ohio, which opens Feb. 11. F. L. McAlester and Jack Williams were placed with the show by A. Milo Bennett, the Chicago agent.

The Kelly Brothers Stock at the Colonial in Lansing, Mich., secured the rights to play "The Call of the Cumberlands" through A. Milo Bennett, the Chicago agent.

Jack Lewis and his company, recently playing at Kankakee, Ill., are in Chicago.

Harry Mosely, son of M. A. Mosely, has a stock tabloid at Detroit, Mich.

Harold Kennedy, popular player of the Elsmere Theater Players, who brings to the enactment of his roles a large measure of talent, recently played the seventy-page part of Gustave Muller in "The Riddle," an exceedingly short notice. Mr. Kennedy can always be depended upon for a conscientious and painstaking performance.

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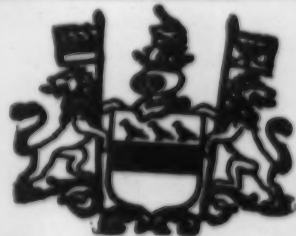
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Geraldine Sloane, who last season made her first appearance on the stage in "The Old Homestead," with the B. F. Keith Bronx Stock company and whose subsequent appearances gave promise of exceptional ability is this week appearing in "Excuse Me," with the Lyric Theater Players, Bridgeport, Conn., and meeting with pronounced success. She has also been seen in "Along Came Ruth," "The Song of Songs," and "To-Day," in Bridgeport.



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REPORTS FROM MIRROR CORRESPONDENTS

BIRTH CONTROL PLAYS GRIP

Renewed Activity of Producers in the Mid-West—"Sybil"
Time Cut—People of the Stage and Bills

CHICAGO, ILL. (Special).—"Birth Control" has the showmen of the Mid-West in its grip. The success of Gassolo, Gatts and Clifford's "Her Unborn Child," by Howard McKent Barnes has given renewed interest to the activities of the producers who were planning such productions before this show was known. Of Harry Segall, Feb. 9, Merle H. Norton is sending out "The Natural Law" again, but this time under the title of "The Claim of the Unborn." Howland and Howard have the one-night stand rights to "Everyman's Castle," which goes out in the Chicago area. Gatts and Clifford have one show of "Her Unborn Child" on the international circuit and plan three more companies, one to open in a few days. One show will play big cities under Klaw and Erlanger banners. Harry Wallace, manager of the American Theater in St. Louis, Mo., says the only mistake made by the firm is not making the show a \$150 production. The morality squad of the St. Louis police informed the show and Manager Wallace declares that there is nothing in the play which could offend. Halton Powell's "Little Peggy O'More," which closed its season at the National last week, was an interesting play, well produced in every respect and with a good cast. It was a combination of many well-known plays and lacked the punch to draw patronage. The scenic equipment was fine and the last act was particularly high praise. Pauline McLean, Oscar O'Shea, Jack Ward Kett, Dan Reed, and Al Jackson did especially clever work. "In Old Kentucky" was seen at the Imperial last week and drew good business, opening to one of the best and Sunday crowds of the season.

The chances are that the stay of Julia Sanderson, Donald Brian, and Joseph Cuthbert in "Sybil" at the Illinois will be cut in two in order to let Montgomery and Stone in "Chin Chin" have three weeks more at that house. The latter show ran there sixteen weeks last season to remarkable success. "The Pollies" now there, give way to "Sybil" Feb. 18, and it was originally planned to allow the triumvirate of stars six weeks at that house. Vaudeville Gassolo's show, "The Other Wife," opens again in the one-night stands Feb. 11 under the title of "The Hibernian Law," being sent out by John P. Barrett, manager of the National Theater in Chicago, in association with Mr. Gassolo.

Miss Fannie Carlson, who graduated from stock to vaudeville and then to musical comedy, is doing such splendid work in William O. Cushman's "This is the Life" in the one-night stands that there is much interest being manifested in theatrical circles of Chicago. Jake Vetter will be ahead of one of the J. C. O'Brien minstrel shows again next summer, left Chicago last week to report at the O'Brien headquarters at Savannah, Ga. George H. Bubb, who has a production of "They and They" in the one-night stands, got in the vicinity of Chicago last week and dropped in for a visit to his many friends. The show broke all records at Spring Valley, Ill. Jan. 28. A new \$5,000,000 theater is planned opposite Lincoln Park by rich folks who would encourage art.

William Anthony Maguire has completed a new play for Howland and Howard and the title will be decided upon this week. E. O. Rockwell, who is out ahead of Robert Sherman's "Never Born," was in advance of both one-night companies. "Little Peggy O'More," and that he was lastly observed that he ought to have had a day's work with the international show, which closed at the National in Chicago last week. He was ahead of one company, was transferred to another when it closed and, upon arriving there, the National Producing Company decided to close the second company. He arrived in Chicago at just the right time to have had a day or two with the International Company.

Katinka opened a second Chicago engagement at the Chicago, formerly the American Music Hall, last week, coming in from Pittsburgh, Pa. The show caught on big at the Garrick early in the season, but was crowded out by Al Johnson and "Robinson Crusoe," Jr. Emil Ankemiller is in advance of the show and Fred Meek manager. Clare Kummer's "Good Gracious Annabelle," with Lola Fisher, a local girl who registered a decided hit here in "Rio Grande," comes to the Cort March 4 when the highly successful engagement of "Fair and Warner" will come to an end.

Pierce and Roalyn, formerly identified with the one-night stand world (now famous) globe trotters, opened at the Palladium Theater in London, England, Jan. 11, for a fortnight star, and write that the engagement was a very pleasant one. The house is located in the heart of London, at Oxford Circus, and is a beautiful music hall. On the same bill were several other American acts—Van Hoven, Schreck and Percival and Clifford and Gray. Pierce and Roalyn's bookings bring them to Leeds April 9, at the same time that Fred Dupre will be there with "Mr. Manhattan," of which he is the star. The act is booked up there until 1919. A recent tour of the theaters of the South African Theaters Trust is highly spoken of by the team. They played most of the time but Australia, which they make later.

The stock company at the Overholser Theater at Oklahoma City, Okla., is doing a splendid business, according to T. H. Boland, prominent theater manager of that city, who was a Chicago visitor last week. The company plays at 35 and 50 top prices, offering royalty bills and has caught the town. "It Pays to Advertise" was the bill last week, each play being retained a full week. Grace Huff is leading woman and Carl Bricker leading man.

John Lovelace, manager of the Orpheum at Hammond, Ind., will open a stock Feb. 15 and has engaged Lella Hill, Grace Baird, Harrison Rankin, Claude Allen Lewis, and Charles Oldmeyer.

True Powers is rehearsing with Gassolo, Gatts and Clifford's "Her Unborn Child"—one of the one-night stand companies. The Marian Gidney Players closed at the Warrington Opera House in Oak Park, Ill., Jan. 27. "The Boomerang" had its one-hundredth performance at Powers's on Monday night of last week.

William Roche, who managed the Columbia for two years and was formerly at the Bijou and Academy, is now the manager of the Star and Garter, succeeding Charles L. Walters, who returned to New York on account of illness. Janet Beecher has left the Chicago company of "Fair and Warner" to head a company organized for Philadelphia, Pa., and Helen Gill took her place.

L. Andrew Castle, Chicago representative of the Actors' Equity Association, is delighted with the progress the Chicago branch of the organization is making, especially as six new applications were received last week. Willis Hall had a claim against the Miles Theater in Detroit, Mich., which refused to play him in a playlet because it was entitled "Booze" and the theater owners had a brewery (so it is told here) which the A. E. A. collected with a single letter.

Philip Fein, who has been connected with the Century Opera company, Aborn's Boston English opera and many other high-class organizations as producer, is now with Howland and Howard and is working on "Honeymoon Isle" for vaudeville and will shortly start on "The Belle of Broadway."

Oliver Eaton has a new playlet which is a sort of "Cheating Cheaters" for vaudeville, inasmuch as the three characters turn out to be crooks after each one has posed as an officer of the law. It is entitled "Hands High" and is very dramatic and extremely interesting up to the very last, when four surprises follow each other in rapid succession.

Sophie Tucker scored the biggest hit ever known at the Palace Music Hall last week. Laura Nelson Hall also appeared on that bill, as did Williams and Wolfus, who were with a Shubert show for a time. Sylvia Bidwell in "The Forest Fire," which is a short version of "Ninety and Nine," was headlined at the Majestic. Wilmer Walters and company in "The Late Van Camp" made a splendid impression at McVicker's and was paid \$250, which is a big salary for a playlet with four people on small time. Bruce Duffett and company in "Via Wireline," at the new Hialto offered an interesting sketch, though not as well played as it should be.

Fred Herendine, one of the authors of "The Floppers," is in New York working on an act for Katherine McDonnell, after which he will return to Chicago and prepare an act for Jack Maker, who will be starting in vaudeville by Howland and Howard. Miss Maker is now in the vaudeville version of "The Floppers."

Charles A. Loder is featured in "September Morn," which has been put into vaudeville by Howland and Howard and is now playing the Michigan circuit. Dorothy La Verne, who recently closed with the United Producing company show of "Peg o' My Heart" in Canada, has signed for leads with Merle H. Norton's latest show, "The Claim of the Unborn."

Bills of the week: Illinois: "Pollies": seventh week. Auditorium: "Hip! Hip! Hooryay!": third week. Garrick: "Robinson Crusoe, Jr.": sixth week. Blackstone: "Arms and the Girl": third week. Cohan's Grand: "Turn to the Right." Powers: "The Boomerang": thirteenth week. Princess: "Fixing Sister": seventh week. Chicago: "Katinka": second week. Cort: "Fair and Warner": twenty-seventh week. Olympic: "Potash and Perlmutter in Society": second week. Cassolo, Gatts and Clifford's new show, "The Katzenjammer Kids," opened Saturday at Michigan City, Ind., under very favorable conditions. The comedy is highly praised, the costumes are said to be gorgeous, and the show in its entirety unusually good. David M. Woolf is author of the book and lyrics, Donald H. Bester of the music, and Virgil T. Bennett staged the production. The principal comedians, Washer Bros. play "Hans and Fritz." Carl George is Mrs. Katzenjammer. Ed Zimmerman is the Pelegio Sailor, Betty Powers is prima donna, and Geo. Wright and Tommy Lyons have juvenile roles. The show appears next week in St. Louis. E. E. Mendenhall.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—"The Flame," Richard Walton Tully's spectacular drama, presented during the past week at the Belasco, continued its strong popularity of elsewhere attracting very large and interested audiences. It was presented by players of note, which included in prominent roles Violet Heming, Peggy O'Neil, Robert Paton Gibbs, James Beely, Harriet Sterling, Ann Warrington, Helen Carey, Byron Russell, Wilson Day, Louis Ancker, George Le Sol and La Cavatta.

At the National, Klaw and Erlanger's big production of "Ben Hur," current week is crowded houses. A. H. Van Buren, notable Washington favorite as a stock star in Poll's, weekly is a crowning success in the big leading role. Blanche Bates follows in "Eleven P.M."

A brilliant and lasting success was scored during the past week by Leo Dittichstein at the National in "The Great Lover," one of the most enjoyable stage presentations of the season—a production that claimed attention and interest. The supporting company comprises Betty Callish, Kasia Dane, Camilla Dalberg, Florence Page, Anna McLaughlin, Cora Witherspoon, Nina Gray, Elaine Hall, Alma Wolfe, John Beddown, Arthur Lewis, Malcolm Fassett, Lee Miller, Alfred Kappeler, William Riccardi, Arthur Klein, Nat Sack, Frederick Macklin, George E. Roman, Uno Ventrella, Alexis H. Pollanor, and Gustaf and Pillori.

A notably strong bill at Keith's presents the noted comedian, Nat C. Goodwin, in a repertoire of characteristic stories, anecdotes and reminiscences. Others of strong importance are James Hiseason in "Model Abroad," Dolly Connelly, assisted by Percy Wenrich in a repertoire of songs; "Milo," a mysterious novelty; Arthur Sullivan and company, with Rieca Scott in "A Drawing From Life"; Joe Fanton and company in "A Garden of Surprises," Helene Davis in "Past and Present," and Mrs. Vernon Castle serial of "Patric" fourth episode.

Hans and Fritz, the irresistible cartoon freaks, are at Poll's this week in the Katzenjammer musical comedy to a very large commencement, and Rose Melville follows in "His Hopkins," which closes the international season. The Poll stock player's season engagement commences the third week in February. Realizing that an auspicious beginning is a mighty help toward future success in the reestablishment of the always popular Poll Stock company, Manager Fred G. Berzer has submitted the titles of a series of plays to be voted for by the patrons for the opening stock week, which list includes for the first three months "Daddy Long-Legs," "Aristocracy," "Common Clay," "Polly," "It Pays to Advertise," "Twin Beds," "A Pair of Queens," "Rich Man—Poor Man," "Aristocracy" is my personal vote and choice.

Performances in hotel dining rooms and cabarets of music from copyrighted dramatic productions the Supreme Court has decided a violation of copyright laws. The Supreme Court here granted injunctions against New York hotels and cabarets on the grounds of the Victor Herbert Harry B. Smith, and other publishers. Herbert T. Cowling, chief photographer of the "Reclamation Service," has resigned to go with the Burton Holmes Travelogue Corps to make pictures in this country (not abroad). Mr. Cowling has been connected with the Government for a period of seven years and has made all the pictures in that department.

JOHN T. FRANK. BROOKLYN N. Y. (Special).—"Treasure Island" scored a big success at the Montauk last week. Business was excellent and all who came were much gratified. "Watch Your Step," with a strong cast, will make its initial appearance at this house, the current week. "Cinderella Man" played at the Majestic to appreciative audiences. The work of the cast was excellent, which may be said of the entire production. Current week, William Faversham, supported by an all-star cast, will be seen in "Getting Married," which has successfully played at the Booth Theater, New York. The management announces a small advance in prices for this production, but hastens to assure the patrons it will be the first and only time this will happen during the present season.

The Bushwick offered a very interesting bill this week, led by Lydia Barry. Mildred Macomber's act was very pleasing, while others to appear were Claude and Fanny Usher, Cartmel and Harris, Ed. Lavine, Stone and Hayes, McShane and Hawthorne, and Gene and Della Miller, with Miss Vernon in "Patric," completing the program. James J. Morton again acted as chairman, announcing each act. Eva Tanguay this week. Adelaide and Hughes, American dancing favorites, topped the bill in "The Garden of the World." Others on the program include Lydell and Higgins, McCarthy and Faye Beale and Harriet Rempe, Injia and Reading and Kerr and Weston. R. J. MERKLINGER.

BUFFALO, N. Y. (Special).—Chauncey Olcott appeared at the Star Theater Jan. 29, 31 in "The Heart of Paddy Whack." Good patronage. If a prearranged play, was presented at the Star Feb. 3 to a very large audience. The play is classed as "a play of charm"; it is, rather, a play of conviction. The country needs at this time just such a play. It was produced for the first time in Atlantic City and later it was given in Pittsburgh. It is now in New York and will be reviewed in next week's Mirror.—E.P.J. Margaret Anglin in "The Lioness" Feb. 6. She's, Jan. 29-Feb. 3, played to capacity with a great bill. George White and Lucille Chavanneau proved a most attractive headlining act: "The Two Bachelors of Art," Billy Montgomery and George Perry; Mrs. Gene Hughes in "Gowns," Mae Curtis, and Bee Ho Gray and Ada Somerville, all allied to make an enjoyable entertainment. "Very Good Eddie" (return) to the Teck week Jan. 5 for a week's engagement. Al. Reeves, the veteran purveyor of higher-grade burlesque, entertained capacity houses at the Gayety Feb. 29-Feb. 3; Sam Sidman and his fashion show Feb. 5. Headed by the Darting Saxophone Four, a quartet of young women musicians, the bill at the Lyric Jan. 29-Feb. 3 was one of excellence. J. W. HARKER.

BOSTON

BOSTON, Mass. (Special).—Monday, Feb. 5, several new entertainments to Boston. At the Wilbur, "The Blue Paradise" began a run that the management hopes will continue into the Spring. Cecil Lane is bound to be popular. Madge Kennedy, now billed as the "evangelist of laughter," came to the Park Square in "Fair and Warner," one of the most laughable farces that New York has sent us in many moons. Maud Fulton's new comedy, "The Brat," with Miss Fulton and Lewis Stone, was seen at the Plymouth; at the Odeon, the Henry Jewett Players evicted Misses, and at the Castle Square there was a very creditable performance of "Jerry." At the other theaters: Hollis, "Pierrot the Prodigious," Schubert, "Miles," Pierrot, "The Prodigal," "Colonial," "The Cohan Revue, 1918," "Majestic," "A Daughter of the Gods" with Annette Kellerman.

At the end of the first performance at the Hollis of "Pierrot the Prodigious" Paul Oleret made a wordless speech in response to enthusiastic applause. The names of the characters and the players were displayed and a lot of "chrysette" helped him in returning thanks for the company. The wordless speech was such a clever bit that it has now become a regular part in the program, and with it Mr. Oleret ends each performance.

The Drama League has arranged a series of lectures about the development of American drama to take place at the Public Library through the next three months. The first lecture comes next week when Professor Glimmer of Tufts College will speak on "American Drama Before the Civil War."

George has never been seen to such advantage in Boston as in "Divorcement" and "Half An Hour." The latter play gave theatergoers her an entirely new view of this charming comedienne. With these two plays she has drawn many old players who had never seen her before, players who had remained away from her performances simply because they did not care for the pieces in which she appeared. Her acting has placed her in the minds of the theatergoers public here in the front rank of American actresses, and already lovers of the theater are wondering in what plays she will appear next year. Never has the Plymouth been so well patronized as during Miss George's engagement.

There was an interesting performance of "Little Women" at the Castle Square last Friday afternoon, Feb. 2. More than two hundred boys and girls from the Perkins Institution for the Blind were present and thoroughly understood and appreciated the pleasant play made from Louisa M. Alcott's popular story. "Little Women" is printed in raised letters for the blind, and every child from the institution was thoroughly acquainted with the story of the play. DUBIEL CLAPP.

PHILADELPHIA

PHILADELPHIA (Special).—It has remained for Sir Herbert Beerboom Tree to combine William Shakespeare with musical comedy. Philadelphia who still remembers the late Edwin Booth as the Cardinal Wolsey in the Bard's "Henry VIII," looked in large numbers to the Garrick to see the noted English actor in this role, his first appearance here in a decade. They were surprised and entertained and enthralled over the actor-manager presentation of the play which was produced in a manner comparable to a pageant. But when the banquet scene was played with the Morris dancers, the banquet at Hampton Court in the great hall—a real historic event—they were amazed at the ability and charm of the dancers and the dance which would have been just as appropriate in a new Broadway musical comedy as in a Shakespearean play; and then the sumptuousness and elaboration of the coronation scene also took their breath and received with great applause. While Philadelphia remembers that in Shakespeare's day this play was produced without scenery, they also know that the royal pomp is in a sense correct, for Sir Herbert has long been a student of the period and is an authority on the subject. But the Bard on whom doubt would have turned in his grave if he had been on Sanson Street about 11.30 p.m. and seen the machines and stage Johnnies at the stage door awaiting the chorus, or, to speak more accurately, the dancers from a Shakespeare play.

The entire production was one of the best seen here for some time. The cast, with such stars besides Sir Herbert, as Edith Wynn Mathison, Elsie Mackay, Lyn Harding, G. W. Anson, and others, could not have been improved on, and the lines were more faithful to Shakespeare, with fewer adaptations than other of his productions seen here recently.

This week the only change was at the Lyric, where Anna Held in "Follow Me," supported by Henry Lewis and a large company appeared. Advance Man Browne was in town and shook hands with many old friends and to welcome him, for Browne was well known when press representative for the Lyric and Adelphi several seasons ago.

George Arliss with his splendid company is in his final week at the Broad in "The Professor's Love Story," which many consider even superior to the original production with Willard. Raymond Hitchcock in "Betty" does not complain a bit of bad business at the Forrest. On Friday the engagement of Joseph Stanley, who plays the Earl, and Miss Sawyer, was announced. Of course, "everybody" always said they made a wonderful looking bride and groom in their nightly performance; so there you are! At the Adelphi "Very Good Eddie" continues its popularity, while at the Little Theater "Misalliance" is still the attraction.

J. SOLIS COHEN, JR.

MONTGOMERY, ALA.

MONTGOMERY, ALA. (Special).—The Grand (Jean Rueland Mgr.): "Stop, Look, Listen" held the boards Jan. 24 for one performance. The chorus and costumes, were quite up to the standard. Every one was delighted with the performance. Sarah Bernhardt, 25, in one act "La Mort de Cleopatre" at the Theatre An Champ d'Honneur; and "La Dame aux Camellias." Mrs. Bernhardt was greeted by a large and appreciative audience. "Watch Your Step," 27, pleased in every respect, large audience. The dancing of Olin Howland and Miss Leach brought many cheers. Carl Mander, Feb. 15, "Experience," 9, 10, "World of Pleasure," 15.

WALTER B. FISKE.

Cincinnati's Little Playhouse with Local Players Supported by Civic Appreciation and Managed by a Woman

Lyric week Jan. 28-Feb. 3, has given us new ideas of the real worth of this former favorite of musical comedy. Contrasted with it, if there was any doubt as to the ability of Miss Gledhill to successfully handle a straight dramatic role after his years of experience in other kinds of stage work, it was dispelled with the fall of the curtain on the first act on Sunday night.

Miss Gledhill's performance was excellent, including Mme. Mathilda Cottrell as the housekeeper of the Krus-Mather home, Walter Walker, Kathleen Comeray, Robert Hudson, Jean Shelby, Helen Helmer, and Frank Sylvester.

Fred Niblo scored a hit at the Grand when he cosided in the Cohan comedy "Hit-the-Trail-Holiday" Jan. 22. If the success of a comedy is to be measured by the number of laughs it gets in the course of a performance this latest Cohan play is undoubtedly an unqualified success. Good business for the week.

R. F. Keith's offers a bill this week headed by "Daisy" and the former "musical" companion of the Queen of Belgium. She sings, plays the harp, piano, violin and 'cello in a truly artistic manner, and her act commands hearty applause. Kara Mathews has an amusing skit in "Prosperity," and Lew Brice and Helene Corbin have a new specialty that is different.

Grace Gibson, who has been heard to say that she writes a new song every day, is featured at the Empress, presenting her own compositions in a manner that is delightfully refreshing. The rest of the bill seems to please the Empress audience.

At the Olympic, the home of burlesque, Spigel's Revue drew good crowds. It is staged handsomely and presents many attractive features.

Sarah Bernhardt is booked for two performances at Emory Auditorium under the management of J. Herman Hanna on Monday evening, Feb. 12. Her interest is being taken in the engagement as it is generally agreed that this must of necessity be the very last opportunity we shall have to see this wonderful woman of the stage. The plays have not yet been announced.

The Diaghiloff Ballet Russe at Music Hall Feb. 6, 7, headed by Wasya Nijinsky and a company which includes Bolm, Lopokova, Reyvalles, Gavriloff and other dances of more than ordinary fame.

Otis Skinner in "Mister Antonio," at the Grand Feb. 8-10, has a Carle Grand Opera company in repertoire at the Lyric Feb. 4-10. WM. SMITH GOLDENRUD.

OAKLAND, CAL.

OAKLAND, Cal., (Special).—Bishop: "Rolling Stones," Jan. 22-27; large audiences in nightly attendance. Excellent musical numbers by Anthony Ranney, Nolan Leary, Rodney Hildebrand, Ida Van Time and Virginia Brisbane, and Jane O'Meara. "He Comes Up Smiling," 29-4.

MacDonough: "Experience," opened, 21, entire week. Only fair sized houses.

Orpheum: "Muriel Worth," Lufford, Owsen & Co. produced. Paid \$100,000 for rights. Box office honors, 21-27. The balance of the program is good and is composed of John Hennings, Jack Donohue and Alice Stewart, Harry Lambert and Anna Fredericks, Burdella Patterson, and Lilian Teece. Attendance shows decided increase.

Pantages: "Ethel Whitehead and Her All Around Show," opening, 21. A new production, a continuous of color, pleased the audience. Jack

Kilworth and Ethel Whitmore. Novel Brothers, (Olympia DewVall and company, Nancy Fair and Waich and Mand comprise the balance of the olio. Attendance good.

Columbia and company in "Dancing Around." King well supported by Harry Bernard, Jack Wise, Reece Gardner, Clair Starr and Laura Vail. Capacity houses.

Hippodrome, Franklin, Indiana, motion pictures to Columbus. The New Kleana Theater opened 27, with *Nadimora* in "W. E. Rides." Landers Stevens and Georgia Cooper are around town renewing old acquaintances. They have accepted an extended engagement at the Wigwam Theater, San Francisco, and opened in "The Great Divide." 28.

LOUIS SCHELINE.

SPRINGFIELD, MASS

SPRINGFIELD, MASS. (Special).—Court Square

"Oh! Oh! Delphine" played to fair houses, Jan. 26-27. This may have been a good musical comedy, but the prismatic plays were not. It was first induced by no one who ever knew it now. It was so bad that it was good. The best actor in the whole thing was the user, H. or, she, looked the part anyway. After a first act that was unbelievable the play jacked up a little, but the comedy was not so horrible as the first act. Just what the idea was in bringing such a company to a fairly intelligent town is hard to find out. The cast was much like the little wooden figures one finds in a toy Noah's Ark except that all heads were painted the same color. The audience was a gentleman that had to kiss the entire chorus one of the scenes has my warmest sympathy.

"Pom Pom" played to big houses, both performances being practically sold out. After that crime against nature, the musical comedy committed the sin of "Oh! Oh! Delphine" and committed it was a distinct relief and Miss Hajo has a warmer spot that ever in the heart of the city. Miss is not much larger than a seltzer bottle but she has packed away in her twice as much as the other. The audience was a gentleman that had to kiss the entire chorus one of the scenes has my warmest sympathy.

ful music and the rollicking manner in which the musical comedy as played, made it one of the best things of the season so far. Everybody knows what "Pom Pom" is, however, and enlargement is unnecessary. A Yiddish company played some incomprehensible drama, 31. Packed house as usual for them.

HERBERT S. GORMAN.

HUTCHINSON, KAN.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (Special).—Home (W. A. Lee, Mgr.) The Ted Dailly Stock Company in "Under Cover," "Damaged Goods" and "Alibi." Under "Venture," Feb. of Jan. 27. Good attendance at all performances. "Under Cover" was especially well given and the final wind-up was exactly opposite the expectations of the audience. The same company in "The Cost of Living," Jan. 29-30-31. "Fair and Warmer," Feb. 1. Mutt and Jeff's Wedding, Feb. 2. "The Garden of Kings," Feb. 3. "Conventions" Hall. "Everywoman," Jan. 23 to S. R. O. houses at both matinee and evening performances.

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MOOSE JAW, SASK.

Moosa J. B. Bask. (Special)—Allen, Bruce in "The Black Feather" was the attraction at the Allen, Jan. 11-13, and played to excellent business. Mr. Brown is fast becoming a Canadian favorite, not merely because of his exceptional magnetism but because of his highly intelligent and carefully planned and executed personnel of which is well known to Henry Sharwood, Charles Welsh-Bomer, Helen Keers, Clemence Randolph, Robert A. Ransley, Sara Perry, George Henry, Thomas Shaw and H. Stridger. "The Black Feather" closed at the Allen, Jan. 13, and will return to the management at the Allen, Feb. 23-24. At that time Mr. Brown will present "A Little Bit of Fluff," a play which he is producing for the first time in Canada. It opened at Winnipeg, Can., Feb. 8.

Londonville bills at the Allen, 15, 16, Jack and Foris, acrobatic ecentricities; Waak and Manning, a musical novelty; Burton, Hahn and Martin, comedy and singing; and Howard's bears and dogs; Lew Fitzgibbon, symphonic artist; Haley and Haley, the boy and girl from their new attraction; The Vocal Trio, complete musical act; and Nora Beckwith's diving nymphs, Jan. 22.

ST. LOUIS

ST. LOUIS

ST. LOUIS, Mo. (Special).—St. Louis heaped coals of fire on the head of John Drew **was** Jan. 22 by turning out in droves to his "Major Pendennis" at the Jefferson. The star version of the novel seems to have been the very thing they were waiting for. Drew has been quoted time and again in adverse criticism of St. Louis as a poor show town, and if the remarks attributed to him are true he must reverse himself after this engagement.

"The Days of the Gods" opened at the Shubert-Garrick week Jan. 22, and it is claimed that 19,000 people have seen it.

Week Jan. 29-Feb. 3 Henry Miller and "Daddy Long-Legs," at the Jefferson.

Musical comedy, presented by a forty-minute matinee, features the "big time" bill at the Columbia.

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SCRANTON, PA.

SCRANTON, PA. (Special).—Poll's: Week Jan. 29 to excellent business. "The Night Boat" and "Kerlake's Pig" were the headliners and scored with Green, Miller and Green; the Emalina Troupe. "To Save Our Girl." Amadio, Neil Seigel and Atwood, and others, with photoplays. The pictures were unusually fine and were much enjoyed.

One of the most artistic and delightful entertainments seen here in many a day was the mythological pantomime of "Pipes of Pan." The poem was by Cecil Fanning and the music was composed by Mrs. Lulu Jones Downing, of Chicago, Ill. who also directed the performance. The dances were composed and directed by Miss Frederica Herman and were a feature of the entertainment. The packed house was very enthusiastic and demanded numerous encores of the dances.

UHRICHVILLE—DENNISON

UHRICHVILLE, O. (Special).—City Opera House (Elvin and Van Osbran, mgrs.): "Whose Little Girl are You?" Jan. 26, to poor business. Mildred Morrison company, Feb. 3.
DENNISON, (Special).—Grand Theatre, (Jacob Smith, mgr.): "The Winter Garden Girls," Jan. 22-26; splendid business. Brooks Sunshine Girls, Jan. 28-Feb. 3; opened good. Photoplays at the Yale, Columbia, Uhrichville and the Pictorial, Dennison.
JOHN R. MILONE.

**REPORTS FROM MIRROR
CORRESPONDENTS****BRIDGEPORT**

BRIDGEPORT, CONN. (Special).—A delightful little comedy drama occupied the Lyric stage week Jan. 20, pleasing capacity houses. "Little Peggy O'Moore" was the vehicle, starring Miss Francis McElrath. She portrayed the little demure Irish lass, Peggy, to perfection. With a quaint Irish accent and dainty mannerisms, Miss McElrath tripped her way through ten performances of this catchy little comedy during the week, enjoying thunderous applause from her followers who now are legion in Bridgeport. And her leading man, David Herblin, as the Mayor, Daniel Murphy, had a part which fitted him the best of anything he has yet attempted in the Lyric Stock. Abounding in quick Irish wit and humor with touches of pathos, this good looking leading pair, splendid actors, groomed in Fashion's latest, are making a tremendous hit and drawing crowded houses daily, which, of course pleases the manager, Wm. H. Isham, and Director Roland Edwards. The scenery in this production painted by Maurice Tuttle and beautiful lighting effects surpassed anything ever seen here in stock and it was thoroughly appreciated accordingly by local audiences. The all star cast, augmented by two new people giving splendid interpretations: H. H. Hayes as the sergeant of police and Jacob Smith as the Bank President. Others in the cast are local favorites. Director Edwards is surely attaining wonderful success since assuming directorship of this excellent stock company and box office receipts speak accordingly. Week Feb. 5, "Excuse Me."

Manager Matt Saunders of Poll's knew Bridgeport's liking when he booked "God's Crucible," a picture taken in the Grand Canyon, Jan. 29-31. The S. R. O. sign was evident at all performances. The vaudeville also proved catchy and entertaining. The headliner, Jas. Glider in the "Man Hunters" was a very clever little skit; Clark and Verdit, Italian impersonators got a big hand for their character work in great; Cliff Dean played, Davis and Walker, Devos and Staras completed the bill. The last half, Gladys Coburn in "The Primitive Call," a five reel Fox-Bilm, proved a big drawing card; also very good vaudeville brought capacity houses. "Hello, Japan," a delightful operetta, the Melody Four, Pingree Wallace company, Frank Heath, Orr and Thomas and Pathe News rounded out its program.

Manager John P. McCarthy of the Plaza is also showing Bluebird and Vitaphone features and Christie comedies which prove delightful. Jan. 29, brought to this house E. H. Southern in "The Man of Mystery," a good show accompanied the bill, Madge Morton Trio, a refined musical act. Burns and Kines, Five Young Americans, Jim and Anna Francis and a Cub comedy. The last half showed a Louis Weber directed picture, the mysterious Mrs. M., which was up to usual good standard; a splendid program included. Seven Dixie Boys, with good minstrel selections: Graham and Randall, Oran and Drew, Roeder and Dean and a Christie comedy. The Empire, of Paramount fame, does big business. The Bijou has the honor of the first run of "Patricia," "Tangled Fate," "The Great Secret" at the Elite. The Bijou first run of "Pride of the Clan," Feb. 12-15. Peter Pawe is manager of this house.

MARY SAYLES HANCOCK.

KANSAS CITY

KANSAS CITY, MO. (Special).—Shubert (J. B. Fitzpatrick, mgr.): "Everywoman," week Jan. 28, came back without the prominent names and faces of earlier seasons, but splendidly acted and staged beautifully in all its details. Paula Handley handled the title role in an adequate manner, but even more conspicuous was the work of Loretta Wells as Truth and of George Srdenham as Nobody. Good houses. John Mason in "Common Clay," Feb. 5.
Orpheum (M. Leiman, mgr.): Emma Caros was the outstanding feature of an otherwise medium bill week 28. Vanda Hoff in "The Dancing Girl of Delhi" was the added feature and pleased. Houses fair to good.

Globe (Cyrus Jacobs, mgr.): Cesar Rivoli, the man of a hundred roles, headlined the bill, week 28, with his interesting sketch, "Scandal in a Restaurant." The Orpheum Comedy Four, who harmonized well, shared honors with him. Good business.

Empress (W. J. Timmons, mgr.): Speed and variety characterized a nicely balanced bill, week 29.
Gaiety (Geo. Gallagher, mgr.): The Globe Trotters, week 29, offered an unusual attraction with well presented song features to their usual big business.

Century (Jos. Donegan, mgr.): The Girls from the Folies put over their show in great style at the Century, week 28. September Morning Glories followed.

Garden (W. H. Quigley, mgr.): Gus Hill's Folies, week 29, was a show full of comedy, song and girls. This week, "Her Unborn Child."

The Opera Players from the St. Louis Park Theatre opened a season of musical comedy at the Grand Opera House, Jan. 28, and, for the first time in many years, the Grand housed a corking good musical comedy that was remarkably well presented. The opening bill was Trentini's "The Firefly," to be followed by "The Red Widow." This is Kansas City's first opportunity of seeing opera stock, but it should be a success, for the musical standards of the company are high enough to please anyone and the company itself is composed of good-looking, pleasant-voiced, and hard-working young people, backed by a thoroughly competent chorus.

J. R. McCLERY.

SHEBOYGAN

SHEBOYGAN, WIS. (Special).—Opera House: High class vaudeville, Jan. 25-26-27. Eddie Foye the "Mastermind of Poetry" was the headliner; Ballin and Ward, comedy singing and talking; Florence Randall & Co. in a hilarious one-act skit entitled, "A Temperate Woman." The Flying Baldwins, sensational "Queens of the Air," Seventh Episode of "The Yellow Menace," Arthur Hammerstein's snarkling success "Katinka," Feb. 1. Motion Picture theaters, Majestic and Rex, to packed houses. The 8th annual tournament of the Wisconsin Elks Bowling Association of the six new alleys of the Sheboyan Elks Club opened Jan. 25.

JOHN G. FRODEL.

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live audience: "Watch Your Step," Jan. 26, to immense business: "It Pays to Advertise," Jan. 30, satisfactory advance sale: "Experience," Feb. 8. Moving pictures at the Academy and the Walton to big houses. B. F. SCHVETTER.

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REPORTS FROM MIRROR CORRESPONDENTS

NEW BEDFORD

New Bedford, Mass. (Special).—Olympia Myrtle Steelman and House Peters in "The Happiness of Three Women" and Emmy Wehlin in "Vanity." Vaudeville, Harry Horton and Company in "Uncle Tom's Dilemma, Gray and Klunker, Howard and Clayton, Louise May and the Phun Phields, all met with favor and the house rang with peals of laughter and applause, Jan. 29-31. Mische Kiman, violinist, Feb. 4.

New Bedford Theater: Harold Bauer, pianist, and Pablo Casals, cellist, 13. Boston Symphony Orchestra, Dr. Carl Muck, conductor, and Mme. Saumowska, pianist, will give concerts Mar. 20-April 1.

Orpheum: Jan. 29-31. A lot of bright, catchy, spirited music, more than a score of pretty, graceful and attractively costumed girls and an ensemble effectively arranged are the chief characteristics of "The Cabaret Girls." Hers-Kelly and Damsel's burlesque offering, Fern Melrose, Margie Catlin, Joe and Harry, all the recipients of vociferous applause and were honored with many recalls. Good houses prevailed.

Allen's: 29-30. Ethel Clayton and Carlisle Blackwell in "The Madness of Helen," 29-30. June Caprice in the "Mischief Maker," 31-1. Margarita Fischer in "Miss Jackie of the Navy," 2-3. House packed to the doors.

National: "The Volunteer Orphanist," 29-30. Grace Desmond in "The Black Sheep," 31-Feb. 1. Williams in "Into the Primitive," and Helen Holmes in "Laurel of the Lumberlands" (Chapter XIV), 31, 2, 3.

Strand: The Thomas Musical Comedy Company, for the third and last week of their highly successful engagement, offer "The Crowded Hotel," 29-30. "A Trip to China," 31-Feb. 1. "Kitty and Cohen's Racket," 2-3. Charlie Neil, Martin Lee, Tom Thomas, Ruth Kins, Peggy Burns, Sylvia Pearl and a big chorus created a furor and delighted overabundant houses. Many interesting specialties were introduced.

Victor: LeVallier, for some time chief doorkeeper at the Olympia, is now assistant manager, having gained well deserved promotion by his untiring energy, unfailing courtesy and more than ordinary ability. Photoplays at the Casino, Comique and Strand, packed houses.

WALTER S. MACPHAIL.

UTICA, N. Y.

Utica, N. Y. (Special).—Majestic: The Charlatan dramatic club of Hamilton College, came to town and gave a splendid performance of "Stop Thief" at matinee, Jan. 29. Large and fashionable audience. 29-31. Kelley and Benz, Devlin and Ellwood in "The Girl from Yonkers." Lorado's Models, Belle Watson & Co., Almonde & Co., and a feature, 31-Feb. 1. 29-31. Polles of 1917, Betty & Harry Howard, Karlton & Klifton, Cecile & Francis, Jack Byrmonds, and Mme. Petrova in "The Vampire," Feb. 1-3.

Colonial: Manager Neal Harper provided a very full and interesting program, Jan. 29-31. Patricia Collinge in "Pollyanna" made many friends. Feb. 1-3. "Oh, Boy," the latest Comstock-Elliott musical comedy, with lots of good music and a notable cast including Anna Whelan, Tom Powers, Hal Ford, Justine Johnson, Marie Carroll, Frank Medina, Marion Davis, Stephen Mailey and many others. Feb. 5. Chauncey Olcott in a revival of Rachel Crother's comedy, "The Heart of Paddy Whack," 6-7. "Flora Bella."

Lumbers: Vaudeville, 29-30. The Six Sisters Steers, Gira, McFie & Anita Gray Duo and others. 31. The first appearance of the Utica Symphony Orchestra, directed by George H. Fisher, with Louise Day, soprano soloist, Feb. 1-3. Jas. E. Cooper's burlesque show, "The Sixteeners," Feb. 5, 6, and the Utica Elks presented "The Isle of Polly" musical show under the direction of Victor J. Erhart.

Avon, Hippodrome, Alhambra and De Luxe, latest photoplays to crowded houses.

ARTHUR L. WILCOX.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—At Harmanus Biecker Hall, Jan. 26-27, Al Fields' Minstrels provided an exceptionally pleasing program which made a hit with packed houses. The La Belle Company in "Step Lively," 29, made a poor impression and was severely criticized by the local press. The attendance was small. Fiske O'Hara in "His Heart's Desire," was given a cordial reception by a large audience. 30. Holbrook Blinn and James Shegreen's production of "If" with Bert Little and Ben Johnson, local stock favorites in the cast scored a distinct success. The Sinatra opera, "The Beautiful Unknown," 1-3.

Vanderbilt patrons crowded Proctor's Grand week, 29-3. The bill offered was up to the standard and included the Pollard Musical Comedy Co., Hoffman Brothers, Berlin Sisters, McCormack and Wallace, Arthur Dunn and the Beaumont Sisters. Loney Haskell, Dolly Morrissey and the Flying Russells. The film features were William S. Hart in "Truthful Lulliver" and Mrs. Vernon Castle in "Patric."

Manager Rhodes of the Knave offered an excellent burlesque attraction in Ben Welch's big show. The star won favor with his clever Hebrew and Italian character work. The chorus was large and attractive. Vaudeville and film features proved strong drawing cards at the Island and Majestic theaters.

GEORGE W. HERRICK.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—"A Daughter of the Gods," featuring Annette Kellermann, drew good business to the Lyceum, Jan. 22-27. "The Only Girl" pleased a good house, Jan. 30. "The Girl Without a Chance," Feb. 6. "Step Lively," Feb. 7. Chauncey Olcott, Feb. 8. Strong vaudeville at the Majestic and good pictures at the Colonial and Regent drew large business Jan. 29-Feb. 3.

J. MAXWELL BEERS.

CORRY, PA.

CORRY, PA. (Special).—Manager Parker canceled "Hans and Fritz" for Jan. 29 and made way for Marcus tab show, one of the biggest and best musical shows on the road. Business was fine at advanced prices. Tab shows headed this way make no mistake to book Corry, for if you have the goods Manager Parker can get the coin for you.

M. J. BERLINER.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—"Oh! Boy," sponsored by Comstock-Elliott, was seen at the Lyceum beginning Jan. 29 for four performances. The large company included Charlie Lyle, Marion Davis, Justine Johnstone, Hal Ford, Stephen Mailey, Frank Medina, Augusta Haviland, Edna May Oliver, who made a hit as the Quaker aunt who imbibes cocktails unknowingly, and thereby loses her dignity; Jack Merritt, Jeanette Cooke, Patricia Clarke, Evelyn Grier, Margaret Mason, Anna Stone, Helen Peck, Katherine Hurst, Florence Flandreau, Lillian Rice, Muriel Griel, Lillian Lavonne, Marjorie Holland, Leo Howe, Alden Glover, Jr., Joseph Hadley, James Brennan, David Douglas, Clarence Lutz, and Mr. and Mrs. Carl Heisen, the well-known Chinese dancers.

Chauncey Olcott in "The Heart of Paddy Whack," played to a sold-out house Feb. 1. His company included Josephine Williams, Viola Fortenque, Ruth Sinclair, Richard Quiter, Adelaide Cumming, Mary Callahan, George Brennan, James Gillen, Maribel Seymour, Charles Erin Vermer, and Fleming Ward.

Pollyanna came Feb. 2-5. Patricia Collinge headed the cast, which included Joseph Johnson, Nanette Comstock, Edward York, Idaline Cotton, Maude Granger, Helen Weatherly, Maud Hobson, Taylor Grayson, Harry Barfoot, Robert Tobin, and Philip Merivale. "Flora Bella," with Lina Abarbanell, Feb. 6. Charles Purcell, Irving Brooks, Adolph Link, Robert O'Connor, Roydon Keith, Gilbert Clayton, Hazel Kiras, Dorothy Rodgers, Kate Stout, Fanny Grant, and Ted Wing were the principal players.

Taylor Holmes brought "Bunker Bean" to the Lyceum Feb. 8. The cast is practically the same as the Chicago company of two years ago, which is nothing short of marvellous in this day of ever-changing casts. Belle Baker, David Napierstein, Marshall Montgomery, and the Avon Comedy Four were the bright lights at the Temple week Jan. 29. Other acts appearing were Ella Strada and Fred Derrick, Hans Wilson and the Miamas McNally, Lew Piste and O. H. Oshing, Emily Frances Hooper and Herbert Marbury and the Temple Pictorial. Week Feb. 5 Nan Halperin, Mifrom Simabalist and Elena Gerhardt appeared in concert at Convention Hall Feb. 1.

H. HENRY LEVINSON.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—Olivet Theater: F. O. Rehman, Mgr.: The Shuberts presented "The Blue Paradise," Jan. 23, the chorus was good but the principals disappointing; good business. Lincoln Symphony Orchestra, Feb. 1. "The Garden of Allah," 2-3; "Daddy Long Legs," 9-10; May Robson, 12.

Orpheum, Robert R. Livingston, Mgr.: The Western Vaudeville programs in connection with "In Mystery of Myra" are proving to be the greatest drawing card ever offered in Lincoln. These are offered the first half the week followed by the regular Orpheum Programs the last half which play to capacity business at practically every performance. Sarah Padden and company, in "The God" and Stone and Kalina headlined, 18-20, followed by Vanda and company, 20-27, and Ray Samuels, Ralph Dunbar's Maryland Singers, and the Six Water Lilies, Feb. 1-3.

Majestic, R. H. Livingston, Mgr.: The policy at this house was changed Feb. 5. "The musical tabloids" headlined by the Western Vaudeville was presented with a change of program twice weekly, three shows daily. The first attraction was Fox Lyrical's Globe Trotters.

The Lyric, Bert Chapman, Mgr.: The New Serial "Feet of the Army" opened in the Lyric, 22-24 and promises to be a winner. The usual vaudeville programs are given in addition.

The State Board of Agriculture which manages the Nebraska State Fair announces the signing of a contract with the Hagenbach-Wallace shows to present their three ring circus as a free attraction before the grandstand, twice daily, the entire week of the State Fair, Sept. 2-7. The side shows will be on the midway but will not be free. This is the greatest attraction which has ever been offered by the Nebraska Fair Board.

V. E. FRIEND.

VICKSBURG, MISS.

VICKSBURG, Miss. (Special).—"The Walnut Street Theater (H. Mayer, manager): "Watch Your Step" was the single offering for matinee and night performances, Jan. 24. Walker and Stevens company returned Jan. 30 for an engagement in "The Serenade." This company was here in the holidays and owing to extremely dull business for all classes of amusements at that time there was small attendance at their performance of "Robin Hood," but those who did attend were so impressed with the personnel of the company and the voices that the company was persuaded to play a return engagement. Mme. Sarah Bernhardt at this theater Feb. 1. "The Crisis," Feb. 4 and 5. The Fitchburg Amusement Company (L. J. Pico, local manager): This popular playhouse and the Alamo, the Bijou Dream and Dreamland, presided over by Mr. Pico, Mr. Morrell and Mr. Davidson, all of whom leave nothing undone for their patrons are having some record-breaking business. Messrs. Morel and Pico are putting on some up-to-the-minute advertising for the new serial, "The Purple Mask." Everybody is guessing.

OTTO WEINER.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace, Feb. 1: "The Bonnie Sextette" and the "Baseball Four" were good, while Lillian Morley and McCarthy Sisters were very fair. Auditorium, Wm. H. O'Neil, Mgr.: The Chicago Stock company opened a week's engagement at this theater Jan. 29. New Park, following the departure of the Wadsworth Stock company, the Shea people have run in a few road productions. "The Other Man's Wife" played a three days' stand starting Jan. 29. "Very Good Eddie" played a fair house Feb. 2. George Freeman, of Manchester, N. H., who was with "The Daughter of Mother Machree" company has returned home and will be connected with the Palace.

J. J. MAHONEY.

PALESTINE, TEX.

PALESTINE, TEX. (Special).—High School Students in "Snow White," Jan. 23; fair house; pleased. "Robin Hood," Jan. 24; same. Ed Smith's Shows (Carnival) Jan. 22-27—Feb. 2, 3. Good crowds. "Birth of a Nation," Jan. 29, 30. Wortham Shows (Carnival) Feb. 12-17.

I. C. MYERS.

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, Wis. (Special).—For the first time Milwaukee is housing two feature spectacle photographs at the same time. Intolerance is playing at the Davidson and "Civilization" at the Alhambra. The local papers are rather severe in their criticism of "Intolerance". The attendance is good and the engagement has been extended one week. At the Alhambra, so great was the demand for seats that the management has placed up seating that no more than four seats would be sold to one person. When an order like this comes from a playhouse in a city where there are no "ticket scalpers" it means only an unusual demand for seats by legitimate purchasers.

At the Orpheum, the feature act is "The Vice Graft" based on the Chicago police scandal. The six stylish Steppers in dancing act of merit. Attendance good.

The first week of vaudeville at the Orpheum proved a great success and this week's bill 31-Feb. 3, is being well received.

"The Naughty Princess" is the musical tabloid at the Palace. The crowds continue to throng to this theater continually.

The Shubert Stock company is presenting "The Lion and the Mouse" with Harry Minstern in the lead. John McCormack has been engaged for a local recital and the advance seat sale is beyond expectations.

The Wisconsin Players secured the Washington Square Players who presented a variety of one-act sketches at the Fabat two evenings, week, and one matinee. The Wisconsin Players is a local organization of some merit in theatrical who frequently present sketches and plays of their own enacting.

The Davidson announces "A Daughter of the Gods" to follow the presentation of "Intolerance". It is booked for one week.

Mr. Meister, owner of the Whitehouse, has announced that all men who assisted in construction of his new theater will be admitted to a special performance, with their families.

The students of the Marquette Academy gave "The Black Arrow" at the Palace. The play was adapted from Steven's novel by the Rev. Hunslein, S. J., Prof. Severance, local dancing instructor has charge of that part of the play.

J. A. KISS.

EL PASO, TEX.

EL PASO, Tex. (Special).—On account of there being quartered in El Paso 50,000 troops for the last six months, Manager Maxwell, has been playing to packed houses at both the Texas Grand and Crawford, since the season opened. While a number of the troops have left, there remain about 25,000, and there will be for a number of years to come 10,000 to 15,000 troops quartered in El Paso, especially as long as the Mexican trouble keeps up and there is no telling when there will be peace in the Republic. This will make El Paso a good theatrical city and his business is bound to result for many years. While we have had very few traveling shows at the Texas Grand, Manager Maxwell has been able to engage either a good musical comedy company or a fine stock company and has kept the house open since the season started last September. This also applies to the Crawford Theater as this theater opened with the Western Vaudeville Association shows and since they have closed he has had stock at the theater. Great credit is due Manager Maxwell, as he has been able to keep both houses open. All the different picture shows are doing his business.

Crawford, R. F. Maxwell, Mgr.: Raymond Teal's Musical Comedy Company opened Jan. 21 in "The Time, the Place and the Girl" and has been playing to packed houses. On account of Manager Maxwell having a previous contract with the Albert Taylor Stock Company, the Teal Musical Comedy company have been transferred to the Texas Grand.

Texas Grand, R. F. Maxwell, Mgr.: Week 21, Griffith's Intolerance gave two performances daily during the week to top heavy houses. Commencing week 28, the Raymond Teal Musical Comedy Company opened in "The Girl and the Drummer" to top heavy house, will play an indefinite engagement at this theater with change of bill twice a week. Minneapolis Symphony Orchestra of 85 musicians, 30-31.

T. E. SHELTON.

OTTAWA, ONT.

OTTAWA, Ont. (Special).—Russell: Guy Bates Post in "The Masquerader," Jan. 26-27 and matinee, to capacity houses. Mr. Post scored the greatest kind of hit, and curtain calls were so frequent after the second act that he responded in a very happy speech. Louis Calvert as Brock also scored hit; balance of company very good; scenery and stage setting perfect. Ottawa Symphony Orchestra Concert, 31. "Aladdin and his Wonderful Lamp" Feb. 2-3, and matinee. Cherniavsky Concert, T. Dominion, 29-31. Scarpello and Vatarars scored: Aerial Harlequin, "We Use & Co." Andrews and Dean, and Max Lanke also pleased.

J. H. DUBB.

NEWARK, N. J.

NEWARK, N. J. (Special).—"Alone at Last" was splendidly presented at the Broad Theater, Jan. 29-Feb. 3. The cast was well balanced. Three of the Olympic Park favorites were most cordially received, Fritz von Busling, Forrest Huff and Robinson Newbold. Their admirers turned out in larger numbers, and the week has been filled with dinners, receptions and social events given in their honor. Miss von Busling was delightful, having lost none of her charming personality. Mr. Huff gave a masterly air to the role he played and sang splendidly. Mr. Newbold helped to carry the honors; Harry Connor kept the audiences in an uproar; Mabel Weeks, who possesses a clear soprano and pretty face made an excellent impression; Elizabeth Goodall added much to the performance. "Seven Chances," current week. Harry Beresford and his well-balanced little company in a four-act comedy was the headliner at Proctor, 29-31. There were others on the bill.

At Keweenaw, Henry Gordon, Ten Collegians, Douglas Flint, Frank Leonard, Margaret Good, Henry Kelly and Betty Mayo, Thomas Chappelle, Andrew Tribble, George Carson, Jake Willard, Joe Dean and Gertrude Wells, at the Strand. Corse Payton assisted by Claude Payton, Edna May Spooner and Jay Edward gave a dramatic playlet entitled, "Don't Weaken." The company and playlet were well received.

At Loew's, "The Mimic World of 1917." At the Lyric, a splendid vaudeville bill. The Liberty Girls proved a fine attraction at Mober's Empire, 29-31. The company was good all through. The Paramount Theater this week observes the first anniversary of its career under the management of the present lessees, Putnam and Jacobs.

Loew's is also celebrating an anniversary week. Perseverance and a policy of providing an attractive combination of vaudeville and motion picture proved the "Hill" section appreciate good value.

GEO. S. APPELGATE.

DETROIT

DETROIT, Mich. (Special).—At the Garrick, Jan. 29-Feb. 3, "Very Good Eddie" repeated the success of its first engagement, playing to capacity houses. Lew Fields in "Boston Friends" current week.

"Sybil," with Julia Sanderson, Donald Brian, and Joseph Cawthorn, proved a delightful offering at the Detroit Opera House, Jan. 29-Feb. 3. John Drew current week.

Stuart Walker's Portmanteau Theater Company played a successful three-day engagement at the Duplex Theater Jan. 29-31. Dainty Nan Halperin was the undisputed headliner at the Temple Theater Jan. 29-Feb. 4 on a well-balanced bill which included William Garrison and Company, Emmet Welch and his Minstrels, Donovans and Lee Bernie and Baker, and Ishikawa Japa. Grace Emmett in "Mrs. Murphy's Second Husband" at the Lyceum Theater, followed Feb. 4 by "For the Man She Loved."

The Kellermann film, "A Daughter of the Gods," closes a successful engagement at the Washington Theater Jan. 29-Feb. 3.

Burlesque Jan. 28-Feb. 3 by the Thoroughbreds at the Cadillac and "Hello New York" at the Gayety.

ELIP A. MASONI.

CALGARY

CALGARY, ALTA. (Special).—A fine performance of "The Second in Command" was given by a strong cast of local people under the capable direction of Ernest Willis, at the Grand, Calgary, Jan. 18-20, and at the Empire, Edmonton, 26-27, in aid of patriotic funds. Capacity business was done in both places. We have witnessed some excellent performances by Mr. Willis in the past, but nothing he has heretofore done equals his Major Bingham. Excellent work was also done by H. R. Lewis, as Col. Anskuther, Roderick MacLeod, as Hon. Hill, debrand Carstairs, Miss Gretta Gould, as Muriel Manning, Thomas M. Seizal, as Lady Harburg and Mabel Hickman, as Norah Vining. Sydney Stephens Nevilla, G. Curtis, O. Corbett Pascoe, J. H. R. Hill, A. R. Redgrove and Grant Melville gave very efficient support. Mrs. Elsie Forbes, mother of Geo. Forbes, leading man of New York and of George Forbes, Calgary-Edmonton correspondent of the MIRROR died at her home in Calgary, Jan. 24. She leaves two other children, Mrs. E. A. Irwin, of Calgary, and James, of Toronto, Ont. Her husband predeceased her four years.

GEORGE FORBES.

APPLETON—MENASHA

APPLETON, Wis. (Special).—"Civilization" played to fair business Jan. 22-24. "The Princess Pat," Jan. 25, played to a packed house. The S. R. O. sign was again in evidence. Vaudeville Jan. 26-28. Good business. "Katinka," with a special orchestra, Feb. 2.

Manasha, Wis. (Special).—Germania Opera House: "Honey Moon Isle," presented by local amateurs, Jan. 24 drew a capacity house. The receipts went to charity. Miss Hildegard Clake, a popular local young lady, was featured in several stellar roles and made a decided hit. The production may be repeated.

GUSTAVE KISS.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—

Indef.

ALIAS (David Belasco): Wash-

ington 5-10.

ANGELIN, Margaret (Geo. C. Tyler): Buffalo 5-10.

ARLINS, George (Klaw and Er-

linger and Geo. C. Tyler): Phila. Jan. 22—Indef.

ARMS and the Girl (William

Harris, Jr.): Chgo. Jan. 21—

Indef.

BEN-HUR (Klaw and Belasco):

Washington 5-10.

BERNHARDT, Sarah (Wm. F. Connor): Louisville, Ky. 10.

Cind. 12.

BOOMERANG, The (David Be-

asco): Chgo. Nov. 15—Indef.

BOYER, Nancy: Boston 5-10.

BRAT, The (Olliver Morosco):

Boston 5—Indef.

BROADWAY After Dark: Buf-

falo 5-10.

CAPTAIN Kidd, Jr. (Cohan

and Harris): N.Y.C. Nov. 13—

Indef.

CHATING Obeyers (A. H. Woods): N.Y.C. Aug. 9—In-

def.

CLARKE, Harry Carson and

Margaret Dale Owen: Em-

pire Theater, Calcutta, India—in-

def.

COME Back to Erin: Pitts-

burgh 5-10.

COME Out of the Kitchen

(Henry Miller): N.Y.C. Oct.

23—Indef.

COMMON Clay (A. H. Woods):

Kansas City 4-10.

DITRICHSTEIN, Leo (Cohan

and Harris): Pittsburgh 5-10.

DREW, John (John D. Wil-

lams): Detroit 5-10.

ELMORE, Kate: Jersey City,

N. J. 5-10.

EMMETT, Grace: Chgo. 5-10.

EVERY WOMAN (Henry W.

Savage): Fayetteville, Ark. 7.

Jonis, Mo. 8. Springfield, 9.

0. Madison 12. Sedalia 13.

Jefferson City 14. Columbia

15. Moberly 16. Chillicothe

17. Trenton 19. Kirksville 20.

Keokuk Ia. 21.

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F. Ray Comstock and Morris (Geat): Pittsburgh 20-Feb. 10, Buffalo 12-17.
 KENNEDY (Wm. Elliott): F. Ray Comstock and Morris (Geat): Los Angeles 20-Feb. 10, Frisco 11-17, San Jose 19-21.
 KENNEDY (Wm. Elliott): F. Ray Comstock and Morris (Geat): Mobile, Ala. 6, 7, Selma 8, Montgomery 9, 10, Birmingham 12-14, Chattanooga, Tenn. 15-17, Nashville 18-24.
 FAIR and Warner (Selwyn and Co.): Chgo. Aug. 7, Feb. 10, Phila. 12-Indef.
 FAIR and Warner (Selwyn and Co.): Boston 5-Indef.
 FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Dec. 25-Indef.
 FIELDS, Lew: Detroit 5-10.
 FLAME, The (Richard Walton Tully, Inc.): Montreal 5-10, Toronto 12-17, Detroit 19-24.
 FROELICH (Western B'way Amuse. Co.): Lexington, Neb. 7, Coad 8, Central City 10, Fort The Man She Loved: Detroit 5-10.
 GETTING Married (Wm. Fawcett): B'klyn. 5-10.
 GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5-Indef.
 GIRL Without a Chance (Robert Sherman): Cleveland 4-10, Detroit 11-17.
 GIRL Without a Chance (Robert Sherman): Rochester, N.Y. 7, Binghamton 8.

9, Norwich 10, Oneonta 12, Kingston 13, Middletown 14, Poughkeepsie 15.
 GIRL Without a Chance (Robert Sherman): Connersville, Ind. 7, Bluffton 8, Tippecanoe, O. 9, Springfield 10, Georgetown 12, Greenfield 13, Wilmington 14, Washington, C. H. 16, Lebanon 17.
 GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. 5-10, B'klyn. 19-24.
 GRAHAM, Oscar: Lufkin, Tex. 7, Garrison 8, Center 9, Bronson 10, San Augustine 12, Kirbyville 13.
 GREAT Divide (Henry Miller): N.Y.C. 5-Indef.
 GUILTY Woman (Myro Producing Co.): Atlantic City, N.J. 5-7, Trenton 8, 9, Easton, Pa. 10, Lebanon 12, Columbia 13, Harrisburg 14, Reading 15, Altoona 16, Johnstown 17, Uniontown 19, DuBois 20, Bradford 21.
 HER Unborn Child: Kansas City 5-10.
 HIS Bridal Night (A. H. Woods): St. Louis 5-10.
 HIT THE TRAIL, Holiday (Cohan and Harris): Columbus, O. 5-7, Indianapolis, Ind. 8-10.
 HODGE, William (Lee Shubert): Chgo. Dec. 23-Indef.
 HOLMES, T. A. v. I. o. r. (Joseph Brooks): Rochester, N.Y. 8-10.
 HOUSE of Glass (Cohan and Harris): Cleveland 5-10.

HOUSE of Glass (Western, Cohan and Harris): Salt Lake City 5-7, Ogden 8, Winnemucca, Nev. 9, Reno 10, Frisco 11-24.
 IF (Holbrook Blinn and James Shearman): N.Y.C. 6-Indef.
 IN Old Kentucky: St. Louis 5-10.
 IRVING Place Theater Co.: N.Y.C. Sept. 26-Indef.
 JOHNNY Get Your Gun (John Cort): N.Y.C. 12-Indef.
 JUST a Woman (Nat Roth): Pittsburgh 5-10.
 KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 8-Indef.
 KINGSTON, Gertrude: N.Y.C. Jan. 15-Indef.
 LILAC Time (Selwyn and Co.): N.Y.C. 6-Indef.
 LITTLE Bit of Fluff (Alfred Brown): Winnipeg, Man., City 8-17.
 LITTLE Girl in a Big City: Phila. 20-Feb. 10.
 LITTLE Women (Wm. A. Brady): Worcester, Mass. 5-10.
 LONGER, The: N.Y.C. Jan. 8-Indef.
 MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2-Indef.
 MAUDE, Cyril (Thos. W. Barrett): Macon, Ga. 7, Montgomery, Ala. 8, Pensacola, Fla. 9, Mobile, Ala. 10, New Orleans 12-17, Natchez, Miss. 19, Jackson 20, Meridian 21.
 MILLIONAIRE'S Son and the

Shop Girl (George Klint): N.Y.C. 20-Feb. 10.
 MOTHER Love (Myro Play Producing Co.): Uniontown, Pa. 7, New Castle 8, Franklin 9, Erie 10.
 NAZIMOVA, Mme. N.Y.C. Jan. 10-Feb. 10.
 NOTHING But the Truth (H. H. Frazer): N.Y.C. Sept. 14-Indef.
 OLD Homestead: N.Y.C. 5-10.
 OLD Lady 31 (Lee Kugel): N.Y.C. Oct. 30-Indef.
 PATTON, W. B. (Frank B. Smith): Crooksville, O. 7, Athens 8, Gloucester 9, Shawnee 10.
 PEG o' My Heart: Chgo. 5-10.
 PEG o' My Heart: New Orleans, La. 5-10.
 PIERROT the Prodigious (Winthrop Ames and Walter Knight): Boston, Jan. 20-Feb. 10.
 POLLYANNA (Joe Brooks and Geo. O. Tabor): B'klyn 5-17.
 PORTMANTRAU Theater Co. (Stuart Walker): Chgo. Feb. 5-Indef.
 POTASH and Perlmutter in Society (A. H. Woods): Chgo. Jan. 25-Indef.
 SERAMOND (Julia Arbur): N.Y.C. Jan. 1-Feb. 10.
 SKINNER, Otis (Chas. Frohman, Inc.): Dallas, Tex. 7, Ardmore, Okla. 8, Wichita, Kan. 9, Colorado Springs, Colo. 10, Denver 12-17.
 STARR, Francis (David Belasco): N.Y.C. Dec. 21-Indef.
 SUNNY South (J. C. Rockwell): Austin, Minn. 7, Wells 8, Winnebago 9, Blue Earth 10, Fairmont 12, Jackson 13, Windom 14, Mankato 15, St. Peter 16, Le Sueur 17, New Ulm 19, Chatfield 21.
 TAILOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27-Indef.
 THAT Other Woman: Indianapolis 5-10.
 13TH Chair (Wm. Harris): N.Y.C. Nov. 20-Indef.
 TREASURE Island (Chas. Hopkins): N.Y.C. 5-10, B'klyn. 12-17.
 TREE, Sir Herbert: Phila. 20-Feb. 10.
 TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14-Indef.
 TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17-Indef.
 TWIN Rose (A. S. Stern): Los Angeles 4-10.
 UPSTAIRS and Down (Olliver Morosco): N.Y.C. Sept. 25-Indef.
 WANDERER, The (Wm. Elliott): Bay Comstock and Morris (Geat): N.Y.C. 1-Indef.
 WARFIELD, David (David Belasco): N.Y.C. Oct. 10-Indef.
 WASHINGTON Square Players: N.Y.C. Aug. 30-Indef.
 WHEN a Girl Loves: Birmingham, Ala. 5-10.
 WHICH One Shall I Marry? (Howland and Howard, Inc.): Paterson, N.J. 5-10.
 YELLOW Jacket (Mr. and Mrs. Coburn): Nov. 9-Indef.
PERMANENT STOCK
 AKRON, O.: Music Hall.
 ANDERSON, Ind.: Crystal.
 BAY CITY, Mich.: Grotto.
 BOSTON: Jewett.
 BOSTON: Conroy.
 BRIDGEPORT, Conn.: Lyric.
 BROOKTON, Mass.: Hathaway.
 BROOKLYN: Fifth Avenue.
 BUTLER, Pa.: Majestic.
 CLEVELAND: Duquesne.
 COLUMBUS, O.: Southern.
 DENVER: Deham.
 DES MOINES, Ia.: Princess.
 ELKHART, Ind.: Orpheum.
 ELMIRA, N.Y.: Mozart.
 EVERETT, Wash.: Broadway.
 FARGO, N.D.: Orpheum.
 GRAND RAPIDS, Mich.: Columbia.
 GREEN BAY, Wis.: Bijou.
 HALIFAX, N.S.: Academy.
 HALLIFAX, Mass.: Academy.
 HUTCHINSON, Kan.: Home.

JACKSONVILLE, Fla.: Orpheum.
 KANKAKEE, Ill.: Majestic.
 KANSAS CITY: Willis Wood.
 LAFAYETTE, Ind.: Family.
 LANCASTER, Pa.: Fulton.
 LANSING, Mich.: Gladner.
 LAWRENCE, Mass.: Colonial.
 LOS ANGELES: Morosco.
 LOWELL, Mass.: Opera House.
 LYNN, Mass.: Auditorium.
 MALDEN, Mass.: Auditorium.
 MILWAUKEE: Shubert.
 MINNEAPOLIS: Shubert.
 MOBILE, Ala.: Strand.
 MT. VERNON, N.Y.: New Bedford.
 NEW BEDFORD, Mass.: New Bedford.
 NEW BRITAIN, Conn.: Lyric.
 NEW HAVEN, Conn.: Hyacinth.
 NEW YORK CITY: Elmore.
 NEW YORK CITY: Lafayette.
 NORTHAMPTON, Mass.: Academy.
 OAKLAND, Cal.: Playhouse.
 OKLAHOMA CITY, Okla.: Overholser.
 PASADENA, Cal.: Savor.
 PATTERSON, N.J.: Empire.
 PHILADELPHIA: Knickerbocker.
 PHOENIX, Ariz.: Elks.
 PITTSBURGH: Empire.
 PORTLAND, Ore.: Baker.
 PORTSMOUTH: Sun.
 RADING, Pa.: Orpheum.
 RICHMOND, Ind.: Oils Oliver.
 SACRAMENTO, Cal.: Grand.
 SALEM, Mass.: Empire.
 SALT LAKE CITY: Wilkes.
 SAN FRANCISCO: Wigwam.
 SANTA CRUZ, Cal.: Knish.
 SCRANTON, Pa.: Polla.
 SEATTLE: Orpheum.
 SIOUX CITY, Ia.: Grand Opera House.
 SOMERVILLE, Mass.: Somerville.
 SPOKANE, American.
 ST. JOSEPH, Mo.: Tootle.
 ST. LOUIS: Players.
 ST. PAUL: Shubert.
 TOLSON, Okla.: Grand.
 UNION HILL, N.J.: Hudson.
 VANCOUVER, B.C.: Avenue.
 VANCOUVER, B.C.: Empress.
 WALTHAM, Mass.: Scenic.
 WICHITA, Kan.: Crawford.
 WILKES BARRE, Pa.: Nesbit.
 WINNIPEG, Can.: Winipeg.

TRAVELING STOCK
 DAVIS, Walter (Adam W. Fried): Union City, Pa. 5-10, Chgo. 12-17.
 HILLMAN, Edna: Manchester, Kan. 5-7, Miltonville 8-10.
 MORRILL, Elizabeth (Chas. A. Morrill): Laverne, Minn. 4-10.
 RAY, John G.: Dodge City, Kan. 5-10.
OPERA AND MUSIC
 ABARRANEL, Lana (John Cort): Rochester, N.Y. 5-7, Albany 8-10.
 ALADDIN, Jr.: Montreal 5-10.
 ALONE at Last (Morosco, Shubert): Balto. 19-24.
 BEAUTIFUL Unknown (Morosco, Shubert): Balto. 5-10.
 BIG Show (Chas. Dillingham): N.Y.C. Aug. 31-Indef.
 BLUE Paradise (Morosco, Shubert): Boston 5-Indef.
 BRINGING Up Father in Politics (Gus Hill): Louisville, Ky. 5-10.
 CANARY Cottage (Olliver Morosco): N.Y.C. 5-Indef.
 CENTURY Girl (Chas. Dillingham and Florens Ziegfeld): N.Y.C. Nov. 6-Indef.
 COHAN, Revere 1916 (Cohan and Harris): Boston, Jan. 22-Indef.
 EILEEN (Joe Weber): Boston, Jan. 15-Indef.
 KILGIE, J. u. l. i. a. n. (A. H. Woods): New Orleans, La. 4-10.
 GIRL Who Smiles: Toronto 5-10.
 GUS Hill's Follies: Omaha 5-10.
 HANS and Fritz: Washington 5-10.
 HAVE a Heart (Henry W. Savage): N.Y.C. Jan. 11-Indef.
 HELD, Anna (Morosco, Shubert): Phila. 5-Indef.
 HER Soldier Boy (Morosco, Shubert): N.Y.C. Dec. 6-Indef.
 HIP, Hip Hooryay (Chas. Dillingham): Chgo. Jan. 23-Indef.
 HITCHCOCK, Raymond (Chas. Dillingham): Phila. Jan. 22-Indef.
 HYAMS and McIntyre (Perry J. Kelly): Charleston, W. Va. 7, Staunton, Va. 8, Charlottesville 9, Roanoke 10, Lynchburg 12, Danville 13, Greensboro, N.C. 14, Durham 15, Raleigh 16, Petersburg Va. 17, Richmond 19, 20, Norfolk 21, 22.
 KATINKA (Arthur Hammerstein): Chgo. Jan. 25-Indef.
 LILAC Domino (J. C. McClellan): Salt Lake City 12-13.
 LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y.C. Jan. 15-Indef.
 MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25-Indef.
 MISS Springtime (Co. 2 Klaw and Erlanger): Boston, Jan. 8-Indef.
 MONTGOMERY and Stone (Chas. Dillingham): St. Paul 5-10.
 MUTT and Jeff's Wedding (Joe Pettinelli): B'klyn. 5-10.
 OH, Boy (Chas. Comstock): N.Y.C. 12-Indef.
 PASSING Show of 1916 (Morosco, Shubert): Columbus, O. 12-14.
 POM-POM (Henry W. Savage): Easton, Pa. 7, Allentown 8, Reading 9, Harrisburg 10, Balto. 12-17, Washington 19-24.
 PRETTY Baby: Balto. 5-10.
 PRINCE of Pines (Perry J. Kelly): Vicksburg, Miss. 7, Monroe, La. 8, Greenville, Miss. 9, Helena, Ark. 10, Memphis, Tenn. 12, Jackson 13, Greenfield 14, Covington 15, Cairo, Ill. 16, Paducah, Ky. 17, Evansville, Ind. 18, Henderson, Ky. 19, Owensboro 20, Frankfort 21.
 SAN Carlo Grand Opera Co.: Cincinnati 4-10, Columbus 15-17.
 ROBINSON Crusoe, Jr. (Morosco, Shubert): Chgo. Dec. 31-Indef.
 SHERHAN Opera Co. (Joseph Sheehan): Iowa City, Ia. 8, Waterloo 9, Albert Lea, Minn. 10, Hampton, Ia. 12, Marshalltown 13, Albia 14, Creston 15, Clarinda 16, Laurens, Kan. 19, Topeka 20.
 SHOW of Wonders (Morosco, Shubert): N.Y.C. Oct. 20-Indef.
 SIDNEY, George: Cleveland 5-10.
 SYBIL (Chas. Frohman, Inc.): Youngstown, O. 7, Columbus 8-10, Springfield 12, Dayton 13, Toledo 14, Lansing, Mich. 15, Ann Arbor 16, Grand Rapids 17.
 VERY Good Eddie (Marbury Comstock): Phila. Jan. 1-Indef.
 VERY Good Eddie (Marbury Comstock): Buffalo Feb. 5-10, Pittsburgh 12-17.
 WATCH Your Step: B'klyn. 5-10, N.Y.C. 12-17, B'klyn. 19-24.
 WHEN Dreams Come True (Coutta and Tennia): Fairmont, W. Va. 7, Parkersburg 8, Marietta, O. 9, Newark 10, Wilkes, O. H. (Sidney H. Ellis): Sherbrooke, Que. City 7, Quebec 8-10, Montreal 12-17, Ottawa, Ont. 19, 20, Brockville 21.
 YOU'RE in Love (Arthur Hammerstein): N.Y.C. 6-Indef.
 ZIEGFELD Follies of 1916 (Florens Ziegfeld, Jr.): Chgo. Dec. 24-Indef.
MINSTRELS
 FIELD, Al. G.: Hagerstown, Md. 7, Cumberland 8, Winchester, Va. 9, Staunton 10, Charlottesville, W. Va. 12, 13, Huntington 14, 15, Marietta, O. 16, Parkersburg, W. Va. 17.
 O'BRIEN, Nell (Oscar F. Hodge): Arkansas City, Kan. 7, Tulsa, Okla. 8, Muskogee 9.
MISCELLANEOUS
 DIAGHILEFF's Ballet Russe: Cinl. 6-7.
 THURSTON the Magician (Jay Klink): Phila. 5-10.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers included. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail to be advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Alderich, Azelle M., Mrs.
 Harry Allen.
 Baldwin, Marie E., Agathe Baracus, Elsa May Bassett.
 Chase, Emma, Alma Chester.
 Alice Clements, Pezzy Condray.
 Melrose, Crook.
 Davidge, Helen, Marjorie Daw, Margaret Dilla.
 Fields, Adeline, Margaret Fielding, Helen Ford, Florence Foster, Brenda Fowler.
 Lewin, Beatrice.
 Kane, Lida, Anna Kay, Alma Krueger.
 Lane, Kittie, Jane Lowe.
 Wanda Lyon, Blanche Lyons.
 McLeod, Norma, Virginia Mann, Estelle Maxwell, Betty Merrick, Dorothy Merritt, Mrs. Millar.
 Maude, Cyril (Thos. W. Barrett), Macon, Ga. 7, Montgomery, Ala. 8, Pensacola, Fla. 9, Mobile, Ala. 10, New Orleans 12-17, Natchez, Miss. 19, Jackson 20, Meridian 21.
 MILLIONAIRE'S Son and the

Reed, Mabel, Eleanor Revere.
 Marie Ruperts.
 Shafer, Adeline, Vera Shore.
 Helen Stanley, Katharn Stanton.
 Trevor, Ethel.
 Underwood, Franklin, Mrs. Vernon, Isabel, M. Von Kene.
 Wells, Virginia, Clara Whipple, Adele Wilburn, Norma Winslow, Maurice Wood.
 Young, Dorothy, Frances Young.
MEN
 Armstrong, Clyde, James F. Ayers.
 Bennett, Clarence, Thomas A. Brooks, Harry B. Brown, Newton Brown, R. J. Brunner, Basil Buck.
 Canto, Joseph, L. Melton Clodagh, Harry Colman.
 Delmar, Thomas, Isaac Dillon, Henry Duffy.
 Frank, J. Herbert, Eugene Frazier.
 Gever, Ernest.

Hall, A., John H. Hall.
 Lewis, Leon, Hall, Theodore Hardy, C. W. Hawkins, Walter J. Hill, George F. Homer.
 Keighler, W. Hyrc Keighly, Percy Kilbride.
 Lohmuller, Bernard, Jack Lorraine, William I. Love, Hersford Lovett.
 McKee, Harry, Edith Maganz, Tom Maganz, Robert I. Marching, Baker Moore.
 Navarro, Ralph.
 Phillips, M., David Powell, Redding, Eddie, Randolph Rodney, W. J. Roe, Frank Rowan.
 Sanford, Charles, Joseph Sheehan, Edward J. Shaben, Sam Sidman, Edward R. Stanley, E. A. Stecker, F. Sterns.
 Teachout, Howard, Charles Sugar Turner.
 Wadsworth, Carl, Alfred Walton, W. E. Warden, Harry Watson, Thurlow White, Fred C. Whitney, Bertram Williams, Winchester and Claire.



MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

It is interesting to note the diversity of explanations which have been attempted by the press and public since the Wheeler tax committee "got busy" at the Murray Hill Hotel, to account for the somewhat startling assertions of several of the producers on the witness stand, as to the financial conditions of the motion picture industry.

One paper blames it all upon the character of the films—or a majority of them—which it designates as "a flyblown mess of kineoscoped rot." Another journal thinks the picture business waits only for the advent of "a real business man." Inefficiency is the cause of the trouble in the opinion of that publication, which intimates that "it is a curious commentary on American business ability that with this new gold machine to work it must blunder along through the old expensive school of experience."

Perhaps it is *The Christian Science Monitor* which comes the closest to an adequate explanation of the difficulty, in an interview with a screen player, who says, in part:

"Just now the motion picture industry is undergoing, so to speak, a reorganization. . . . Every discoverable leak is being stopped in an effort to put activities on a sounder financial basis. This is a natural reaction from the speculative conditions of a year or two ago, when dozens of incompetent persons began to turn out films with the object of capturing a share of the money that motion pictures

Meanwhile, no doubt, the gentlemen who testified at the Wheeler hearings, despite the pessimistic utterances for which some of them have been responsible, are very well assured that the future of the industry is bright. That any one of them would, willingly, drop out of the ranks altogether is most unlikely.

The fact is, the motion picture business from the beginning ran away with itself. Now it is in hand, but its progress is unchecked—the only difference being that it is now directed into the proper channels. There will be less lost motion, wastage, inflation, exaggeration. And out of it all is being developed, formed—created—a means of entertainment, enlightenment, education, which will defeat all efforts to destroy it; survive every disastrous move resulting from lack of judgment.

To sum up—there's nothing to worry about. More hard, conscientious work and less talk will bring order out of any comparative chaos into which the industry may have temporarily blundered. However, the business is in no condition to endure the burden of a tax, nor further restrictive measures. It is in that transitional period of its history which requires that it shall be given every opportunity to "find its feet."

"Some people are so fond of ill-luck that they run half way to meet it."—Douglas Jerrold.

We have heard many reasons offered for the popularity of the motion pictures, but that advanced by Miss Dagmar Perkins, in a speech before the Philadelphia Art Alliance recently, is the most fantastic yet. She says that the harsh, raucous voices of American actors and actresses helped to make movie fans of millions of former patrons of the drama!

"Difficulties are things that show what men are."—Epictetus.

Canon Chase is at it again. This time he declares, according to a report in the *Brooklyn Eagle*, that the immorality of the pictures is increasing and intimates that managers of theaters want indecent films. He claimed that a picture corporation president had written to thousands of exhibitors and that 60% preferred unclean to clean films.

This—in the face of the fact that it is evidenced everywhere that unclean pictures do not profit exhibitors; that the industry is making an effort to altogether eliminate anything savoring of the immoral from the screen; that the "vampire" pictures are virtually a dead issue; that the National Board of Review has decided against nudes in films; that a man of the character of D. W. Griffith is heading a committee for clean pictures.

We do not know what Canon Chase does that is of benefit or service to humankind; we are inclined to the belief that he spends a lot of his time in meddling and in airing his views upon subjects with which he is not thoroughly conversant. Why not hire him a little wagon and a press agent and send him around the country as a rival to Billy Sunday?

"It is easier to be critical than correct."—Disraeli.

Here is an excerpt from an editorial in the *New York Tribune* which is worthy of reprinting.

Speaking of the recently announced determination of the National Association to wipe out indecent films, the editorialist says:

"Such an attitude on the part of the film producers toward impropriety, suggestiveness, indecency,

means that the industry is to undergo reconstruction from within rather than to submit itself to repair orders from outside. It has been reached obviously as the only way effectively to answer the various brands of moralists who seek to impose morality on the producers by way of state or national censorship, or both. It does answer them. It is a more definite statement of a program to eradicate indecency from what is placed before the public than any organization of theater managers ever made.

Official censorship is stupid, vicious, un-American in spirit. In the course of five or ten years a national censorship would inevitably work more harm than good, no matter how zealously the censors tried to keep themselves human and sensible. A censorship of films by the producers themselves, pledged to keep out of their pictures anything harmful to morals, is the decent, sensible way to handle the question. It will protect that section of the public which the moralists believe needs protection, despite whatever limitations trial of the program reveals, better than the blue pencil work of any body of salary getters possibly could do."

To which we say: "Hear! Hear!"

"What provision do you make when the elements are against you and you have a good picture?"—Paramount Progress.

Whether or no the *ultima thule* of screen perfection will be reached when an original motion picture literature is created by specially trained writers, as some maintain, the fact remains that, today, the quality of the films is being mightily heightened by the advent of some of the country's most famous playwrights, authors, actors and managers, as well as producers. The effect of this will be to raise the motion pictures above the petty machinations of the prejudiced, to lessen the force and frequency of attacks by those who might, in the past, have contended with some degree of truth, that the pictures were on a rather low plane. That opinion is antiquated. The films are abreast of the best.

ADAM HULL SHIRK.



LOIS MEREDITH.
Featured by Pathe.

appeared to be earning so easily. Most of these mushroom companies have disappeared and what new enterprises are now formed have competent men back of them as a rule.

"The reorganization now going on will surely put the industry on a sounder basis and give it the stability that such a universal form of entertainment production deserves. Among the improvements will surely be more attention to the scenario."

That is literally the whole truth of the matter. There is no need for alarm; there will be no great upheaval, to result in a veritable financial panic in Filmland; it will be a process of elimination—the "survival of the fittest." Everything will be adjusted whether the fault lies in poor business methods, exorbitant salaries for stars, bad pictures—or what not.



MARY GARDEN.
Star in Goldwyn Pictures.

(C) Mighlin, N. Y.

JOE FARNHAM NOW WITH FROHMAN CORPORATION

Well-Known Film Man Chosen as Business-Manager

President William L. Sherrill of the Frohman Amusement Corporation, is sponsor for the interesting news that there has been emblazoned on the door of an inner office of his organization, the name of Joseph W. Farnham with the comprehensive titles of Business Manager, Assistant to the President and Director Plenipotentiary in Exploitation of Super-Feature Productions. Arrangements were definitely concluded and a contract executed between Mr. Sherrill, for his company, and Mr. Farnham during the early part of the week.

In speaking of the acquisition of Mr. Farnham's services, Mr. Sherrill said, "This is but the beginning of the activities of our company in the acquisition of a personnel such as will maintain and build further the prestige and standards which the Frohman Amusement Corporation has risen right-fully to enjoy through such past successes as 'Jagrey,' 'The Conquest of Canaan,' and 'The Witching Hour.' We have been most deliberate in our final choice of a man, vested of motion picture experience and yet sufficiently radical to hop from the ordinary 'film ruts'; a man whose ideas will mean something applied to our bigger plans for the future, and in the selection of Mr. Farnham, I feel assured that my company has acquired the essentials of an application of true salesmanship to the motion picture coupled with advertising and publicity ideas which will appeal to our



JOSEPH FARNHAM.

territorial rights buyers as real aids to bookings, designed along the lines of modern merchandising."

Simultaneous with Mr. Sherrill's announcement, Farnham gives out the news of his resignation from office in the Amalgamated company.

Speaking with his customary enthusiasm of his alliance with the Frohman Corporation, Mr. Farnham said, "Mr. Sherrill has indeed paid me a flattering compliment, which will take some tall doings to merit. I am thoroughly convinced that the work of the Frohman Amusement Corporation along the avenue marked 'Success' is developing into a trot, and I am anticipating many happy anniversaries of this advent under the Frohman banner."

VAUDEVILLE SHOWINGS VALUABLE, IS OPINION

"Patria" Bookings Open Up New Class of Patronage

The showing of "Patria," the International serial, by leading vaudeville houses in seventy-five of the important cities of the country will be, in the opinion of a number of prominent exhibitors a direct benefit to the motion picture industry.

First and most important, it is pointed out that a new class of patronage will be created for pictures from the ranks of those who in the past have supported only the vaudeville and the legitimate theater. Reports from all parts of the country show that increasing crowds are viewing each episode of "Patria" in the big first-run houses. This, according to J. A. Herst, Vice-President and General Manager of Pathe Exchange, demonstrates that there is no audience in the country too "high class" for the right kind of picture.

"Patria" is being extensively advertised through billboards and newspapers by the Keith, Proctor and Orpheum circuits, each episode being announced as one of the feature "acts." This, it is pointed out, will establish the serial in the minds of the pub-



PAULINE FREDERICK AS SAPHO IN FAMOUS PLAYERS' PRODUCTION.

PAULINE FREDERICK TO PORTRAY "SAPHO"

Famous Players to Adapt Daudet's Story to Screen with Beautiful Star in Title Role

And now the photoplay-going public will have an opportunity of seeing the charming dramatic actress, Pauline Frederick, in the role of Sappho on the screen. Famous Players will present an adaptation of the Daudet story.

In making the photoplay adaptation of the story of "Sappho," Hugh Ford, who directed the production for the Famous Players, has studiously avoided the darkest side of the tale and has lightened the treatment of the entire picture from start to finish, taking great care to introduce a great deal of humor into the story, so that it is

not in any degree oppressive in its effect.

Among those who are playing important roles in support of Miss Frederick in this photoplay are Frank Losee as Caoudal, John Sanpola as Delois, Pedro de Cordoba as Flamant, and Thomas Meighan in the role of Gauslain.

"We have done everything in our power to preserve in our settings the atmosphere of the original story, and we have gone into the details of the sculptor's studio and of the other famous spots in the book with the greatest possible thoroughness," declares Mr. Ford.

NOTED PLAYWRIGHT PREPARES SCENARIO

"Crime and Punishment," Arrow-Pathe Picture, Adapted by Charles A. Taylor

For the screen interpretation of "Crime and Punishment," by Fyodor Dostoevsky, Charles A. Taylor is responsible. The picture has been made by Arrow and will be released by Pathe as a Gold Rooster feature. Mr. Taylor wrote and produced on the stage "The King of the Oplum Ring," "Queen of the Highway," "From Rags to Riches," "The Female Detective," "Queen of the Jungle," and many other

prominent dramatic successes, which have been seen by thousands.

One of the last melodramas written by Mr. Taylor was "Yosemite," which played at Daly's Theater and featured Frank Keenan and many other famous stars.

"Crime and Punishment" is a very strong offering and features Derwent Hall Caine, son of Hall Caine, the author. The picture will be released Feb. 25.

"SECRET KINGDOM" A HIT IN CHICAGO

Vitagraph's Serial Captures Public of South Side of Windy City—Western Metropolis Has Again Demonstrated Its Approval

As a sequel to last week's record-breaking exhibition of the first two episodes of "The Secret Kingdom" to the motion picture public of the city's North Side at the Dreamland rink, Sydney E. Abel, manager of the Chicago branch of Vitagraph-V. L. S. E., has held another public showing of Vitagraph's new serial, this time on the South Side.

The latest showing was at Riverview Amusement Park and more than 25,000 people, armed with coupons which they had cut from the Chicago American, stormed the doors of the park to witness the exhibition of "The Secret Kingdom."

In addition to showing the first two episodes of the serial, Manager Abel showed the prologue of "The Girl Philippa," which opened at the Ziegfeld Theater for a run on Feb. 4.

In his report on the latest public showing of "The Secret Kingdom" in Chicago to Walter W. Irwin, general manager of Vitagraph-V. L. S. E., Mr. Abel wrote: "The only difference between the Dreamland showing and the Riverview exhibition was that the first had so whetted the appetites of those who had not been present

at the Dreamland rink, that we really were compelled to close the doors when more than 4,500 people were still outside."



Watte, N. Y.

ELSIE FERGUSON.
To Star in Cardinal Film Productions.

SMALLEST TOWN TO EXHIBIT MARY PICKFORD FILMS

Showman at Mullen, Neb., Writes Interesting Letter to Artercraft

The following letter was received at the Artercraft Exchange and tells its own story: MULLEN, Neb., January, 1917.
Artercraft Pictures Corporation,
Kansas City, Mo.

GENTLEMEN:
I am quite proud to know, that Mullen is the smallest town in the United States to show Mary Pickford productions. I believe we also have the record of a greater number of patrons, of each play, to the number of population. And the reason is because I show such high class productions. Mullen is a very small town of 195 people and the adjoining country sparsely settled. There is one opera house here and I have an agreement with the owner for preference dates. My prices are 10 and 25 cents.

I am an A-1 moving picture fan myself. I like nothing better than to be able to see fine plays, and that is perhaps the main reason I am making a success of showing high class productions. I did not see any other way to gratify my desire for good pictures so I became an exhibitor. I show only high class productions. I may not show them as soon as they do in the cities, but as to their quality, they don't show any better anywhere.

As to how I do it, I make it a practice of learning all I can about every play I present, and I write each of my patrons a short personal letter, telling them all about the coming play, and enclose a herald with the letter. I follow this up with the usual displays and a house to house distribution of heralds on the day of the show. With the record of fine plays I have shown, I have built up a fine patronage, and I have my patrons' confidence behind me, and I am careful to build it up by showing none but the best productions.

I believe that the exhibitor who confines himself to showing high class productions only, and who is more interested in how much he can give to his patrons, in quality, than how little, has much more success in the long run than the one whose chief interest seems to be how much he can make and who does not worry over what value he gives his patrons, only so that he can make the most money in the shortest time.

Respectfully yours,
(Signed) JOHN J. MOTT.

ALL-STAR CAST FOR FILM

Essanay Picturization of Novel by Merwin Ready March 4

A notable all-star cast will be seen in "The Truffers," forthcoming Essanay feature.

Neil Craig takes the part of Sue Wilde in the picture. Richard C. Travers plays The Worm and Peter Mann is impersonated by Sydney Ainsworth. Ernest Maupain plays Jacob Zanin, Harry Dunkinson, Patrick Calhoun and John Cosnar appear as the motion picture magnates, Hy Lowe and The Walrus, respectively.

This feature, which is now in the process of filming, is adapted from Samuel Merwin's story of that title which was printed serially in the *Cosmopolitan Magazine*.

The scenes of the story are laid in Greenwich Village, New York, the home of practically all the great painters, illustrators, sculptors and writers of this country.

Fred E. Wright is directing the production.

"The Truffers" will be released through the Kleine-Edison-Selig-Essanay Service on March 4.

"Max Comes Across," Essanay's first Max Linder comedy, will soon be released. With the filming completed and the finishing touches being put on the production, it is a matter of only a short time now before the famous European comedian's initial work in the United States will be ready for exhibitors.

"VAMPIRES" BRINGS S.R.O. Popular

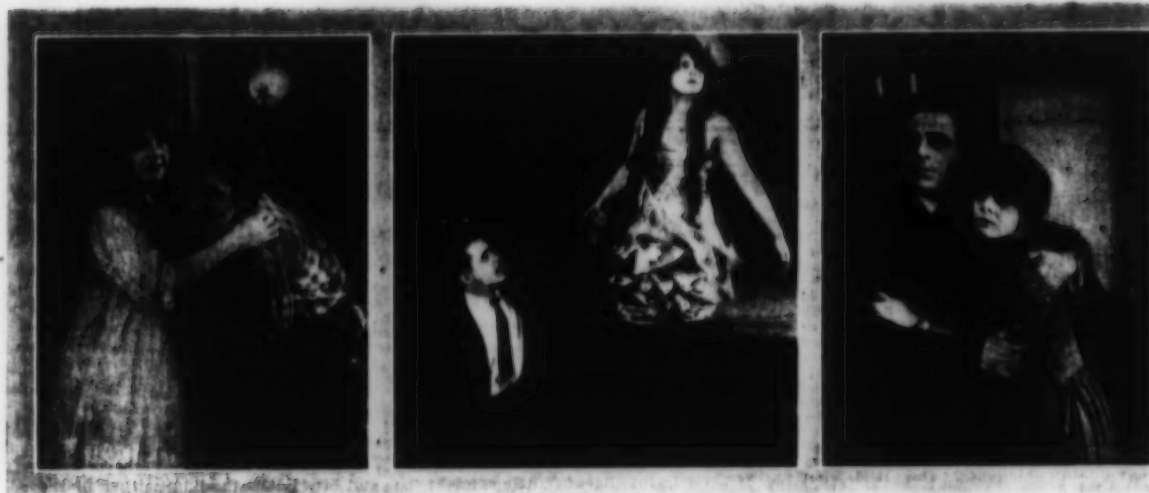
"I have to show 'The Vampire' to stay in the show business," writes one exhibitor from Mississippi, speaking of the Mutual Gaumont series of nine mystery stories concerning a band of arch criminals who terrorize Paris.

From the Hauber Theater, Pine Bluff, Ark., comes the message: "I put on the special advertising stunt, using the Vampire code gag, and I could not take care of the crowds that came to see the first chapter, which we used Saturday. I never got away with a better start on any serial."

A report from the Elite Theater, Jackson, Tenn., runs: "They like it. It is different from most of the stuff they see in other serials and it keeps them guessing. More people come every Saturday to see it."

BUY PLAY MANUSCRIPTS

At the recent bankruptcy sale of play manuscripts which had been accumulated by Harrison Grey Fiske, the Vitagraph Company, through a representative, purchased the entire lot offered, for future use as screen material. Some valuable scripts, it is believed, will be obtained from the large quantity of plays thus secured.



Left to Right: Enid Bennett and Jack Gilbert in "Princess of the Dark," Triangle-Kay-Bee; Frances Nelson in "One of Many," Metro; Jack Sherrill and Dorothy Barnard in "The Accomplice," Sherrill-Art Drama.

GENERAL FILM TO PRODUCE STREET AND SMITH STORIES

Rights to Fiction Material Secured—Weekly Four-Reelers Planned

Every story published in *Ainslee's*, *The Popular*, *Smith's*, *The Topnotch*, *People's*, *Detective Stories*, and *The Picture Play Magazine* becomes available at once for motion pictures through an arrangement concluded this week between the General Film Company and Street & Smith, publishers of this group.

Selecting from this tremendous mine of fiction the best stories, the General Film Company will release weekly a four-reel all-action photoplay, commencing about March 2d.

These pictures will be five-reel features, cut to a four-reel length. In other words they will be all action.

This series will be swept into nationwide prominence at once by the most comprehensive advertising campaign ever put back of pictures. A page or double page display will appear in every issue of every Street & Smith publication for one year.

Real features with real exploitation is the essence of this new combination concerning which the General Film Company says:

"The first of the series will be founded on one of the greatest short stories ever published, 'The Inspirations of Harry Larabee,' by Howard Fielding, which appeared in the *Popular Magazine*. It contains enough action to make five ordinary features.

"We have selected H. M. and E. D. Horkheimer as the producers."

NEW KALEM SERIES

"The American Girl" Will Feature Marin Sais

Now that the Kalem Series, "The Girl From Frisco," is drawing to an end, the closing episode, "The Girl From Frisco," appearing on the screens this week, this company is announcing a new series featuring Marin Sais, which will be issued in a very short space of time. The tremendous success of "The Girl From Frisco" will doubtless be duplicated by the new series. The title that has been settled upon is "The American Girl." Miss Sais has firmly established herself with all photoplay patrons, and her advent in the new series will be welcomed by thousands of picture fans. The General Film Company will handle this series.

EXTEND ESSANAY SERIES

"Is Marriage Sacred?" Essanay's series of dramatic photoplays, dealing with problems of matrimony, has been extended. The original cycle was to consist of twelve of these short productions. The popularity with which the series has met throughout the country, with exhibitors and patrons, has caused Essanay to add five more units. This will bring the total to seventeen short productions in the series, one of which is being released every week.

"The Pulse of Madness" will be the first of the added photodramas. It is a tensely dramatic offering hinging on an inconsequential quarrel between a man and his wife which developed into home-destroying proportions.

LEAD SCREEN CLUB MARCH

BUFFALO, N. Y. (Special).—Francis X. Bushman and Beverly Bayne, the screen stars, led the grand march at the second annual ball of the Screen Club. They were followed by fully 4,000 gaily costumed women and girls with their escorts. It was one of the most successful balls ever held at the Elmwood Music Hall.

LITERARY MASTERPIECES FOR MUTUAL STARS

Works of Famous Authors to Be Scenarized for Nance O'Neil and Marjorie Rambeau

To the already representative literature of the screen will be added the classics of such well-known and famous writers as Ibsen, Dickens, Gertrude Atherton, Algernon Boyesen and Frederick Arnold Kummer, when the series of pictures being made at the Powell-Mutual studios for Nance O'Neil and Marjorie Rambeau are completed.

"Mrs. Balfame," the first vehicle chosen for Nance O'Neil, has been completed at the studios of the Frank Powell Producing Company. The production is an adaptation of the novel of the same name by Gertrude Atherton.

"Hedda Gabler," on which Miss O'Neil is now working, is a picturization of the Ibsen play.

"Bleak House," the third of Miss O'Neil's productions, comes from the pen of Charles Dickens.

"The Greater Woman," chosen for Miss Rambeau's first appearance on the screen, is a picturization of Algernon Boyesen's play, which was presented extensively on the stage in Europe.

"Motherhood," the second production on which Miss Rambeau is now working, is a film version of the play by Frederick Arnold Kummer.

"The Debt" will be the third offering featuring Miss Rambeau. This is a success from Europe.

"The Second Wife" is an original story by Caroline I. Hibbard, which was written especially for Miss Rambeau.

Another of Ibsen's plays will be given to the public in "The Doll's House," in which Miss Rambeau will portray the character of Nora.

MARY GARDEN SIGNED BY GOLDWYN

International Opera Star Will Enter the Screen World Via New Corporation

One of the most interesting of recent announcements in film circles is that Mary Garden, international star of opera, has signed a contract to appear on the screen for Goldwyn Pictures Corporation.

Miss Garden has been regarded by all screen producers as perhaps the biggest woman star holding out against the screen, and her remarkably successful career with the Metropolitan Opera in New York, the Hammerstein opera ventures in New York and Philadelphia, and with the Boston and Chicago Opera companies, amply sustains their belief. In a critical sense she is ranked as the greatest dramatic artist America has ever contributed to grand opera, and her vogue has increased in her own country and abroad for many years.

Miss Garden's contract with Goldwyn Pictures Corporation calls for a series of motion pictures, the titles or themes of which are not yet announced.

Miss Garden will sail soon for Paris to arrange for the designing and making of her costumes for her first screen productions.

Announcement of Miss Garden's contract with Goldwyn at once gave rise to speculation on the part of metropolitan editors and critics. Both the *New York Herald* and the *Tribune* ventured the prediction that her first Goldwyn picture would be nothing less than Strauss's sensational "Salome," in which she achieved tremendous operatic success.

Rumors of her entry into films have gained currency twice in recent months, but these reports were invariably erroneous.

Owing to the immense interest always displayed in Miss Garden's doings and utterances, the signing of her contract was not accomplished with any measure of secrecy. Photographs were taken at the precise moment when she had written her signature and passed her valuable contract over to Samuel Goldfish, the president of Goldwyn. The acceptance and signing took place in Miss Garden's apartment in the Ritz-Carlton Hotel, where the famous star is preparing to pack her belongings and hurry back to France.

BIG SUM TO ADVERTISE MAX LINDER COMEDIES

The Campaign Is Decided Upon at K-E-S-E Meeting

What will probably stand as a high water mark in connection with a motion picture advertising campaign, was reached this week in Chicago, when at a meeting called by George Kleine, he notified each Kleine-Edison-Selig-Essanay branch manager, that \$100,000 had been appropriated to conduct a national advertising campaign in behalf of Essanay-Max Linder Comedies. This \$100,000 will be supplemented, Mr. Kleine made known to his branch managers, by \$25,000 to be expended with trade papers. A considerable sum is also appropriated, he said, for novelty and specialty advertising.

The total of these several appropriations exceeds by many thousand dollars, any single appropriation ever made in the motion picture industry to market the production of one particular star.

So far as advertising film comedians is concerned, it is said, nothing like this figure has ever been approached.

At this meeting there were fifty-five branch managers and salesmen in attendance. In addition to twenty-four Kleine-Edison-Selig-Essanay branch office managers, there were thirty-one salesmen, especially employed by Essanay Film Manufacturing Company to sell the Essanay-Max Linder Comedies during the next twelve months.

"PATRIA" IN SOCIETY

Showings of International Pathe Picture at Denver and Spokane

Two more society showings of "Patria" were held during the week of January 21, one in Denver, Colo., and the other in Spokane, Wash.

In Denver, prominent army and navy officers attended the showing in the Brown Palace Hotel. The pictures were greeted with tremendous applause and the occasion was a great patriotic demonstration, the audience rising to its feet and cheering as the orchestra played "The Star Spangled Banner."

The Spokane showing was held in the Davenport Hotel. More than twelve hundred people turned out, and it was found necessary to hold two showings.

"The people simply went wild over the first episode," reports F. C. Quimby, Manager of Pathe's Seattle Branch, who arranged the showing.

Howard S. Clemmer, of Spokane, who has booked "Patria" is very enthusiastic over the production. This is his first experience with a serial and he stated recently he was glad he did not miss this opportunity.

The Bijou, vaudeville house in Knoxville, reports wonderful business with the first episode of "Patria."

"My business picked up wonderfully with your great picture and I am very much pleased with it," writes John T. Trent, the manager, to George R. Allison, Manager of Pathe's Atlanta Branch. "I am more than glad I have it. My Monday matinee more than paid enough extra to take care of the cost of the picture."

TRIGGER NOT CANDIDATE

Announces He Will Not Run for National Presidency

Samuel H. Trigger, whose candidacy for the national presidency of the Exhibitors League of America, had been announced, declares that he will not run for the office, preferring as he expresses it, to be a "worker in the ranks." He also believes a Western Exhibitor should be the choice at the next convention to head the League, a man acquainted with all branches of the industry and with organizing ability.



Left to Right: Thomas Santschi and Helen Ware in Selig's "Garden of Allah"; Pearl White in "Pearl of the Army," Pathe; Antonio Moreno in "Aladdin from Broadway," Vitagraph.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



STRAIGHT TALK ON CONDITIONS THE COUNTRY OVER

One Man's Views as to the Failure of
Some Exhibitors

J. V. Lynn, who directs publicity for Paramount in the Seattle, Wash., exchange, has some views as to exhibiting conditions which seem worthy of consideration. Here is a part of a recent article on the subject from his pen:

"The startling announcement made in one of the trade journals of recent date that, 'More than thirty-one hundred theatres have closed their doors permanently since May 1, 1918,' comes as a sort of disorganizing shock to many in the business. It makes many feel that the motion picture, as the most popular form of amusement, is slipping; that the height of the business has been reached and it is now on the to-begone for the lower levels where wreck and ruin must be the fate of the many; others have many and divers reasons why the hap and padlock adorn so many one-time prosperous picture palaces.

"But if a careful analysis of the situation is made it will be found that most of the dark houses died 'natural deaths,' being eliminated by that supreme law of 'the survival of the fittest.'

"A few years ago there was a grand rush to see who could find the most locations and put in the most theaters in the shortest period of time. The result was that a town that could at its best support but a dozen houses, had as many as twenty-five or thirty, and all were being supplied with film by concerns that were equally as mushroomy. Many went into the business with little or no knowledge of business principles of any kind, and none at all of this particular and very difficult business of catering to personal whims and fancies of a luxury-loving public. It was one grand jamboree and a free-for-all fight for the shekels, with cut-throat methods and crooked dealings that would put to shame the worst band of pirates that ever sailed the high seas. There was fakery on the part of the producer. There was duping. There was extortion and graft by exchanges and there were lying misrepresentations and falsifying on the part of the exhibitor to the public.

"In the midst of all this chaos there were a few wise heads—men that possessed that peculiar but very rare faculty of looking into the future and determining what the standing of the business would be five or ten years ahead. These men had an atypical public taste. They could see by the books in the public libraries that some were read and read so often that they were dog-eared, and they could see others that had scarcely been peeped into. At the newsstands they could see that leading periodicals were being bought by the hundreds while the cheap novels and trashy literature went begging for a sale. They found in the library and newsstand the very taste they must cater to in the field of motion pictures. They found the great mass of people eager to buy good, clean, entertaining and instructive literature, and by this analogy they could see the great mass of people eager to patronize good, clean, entertaining and instructive motion pictures. They could see fewer and better plays; fewer and better theaters and a higher and more intelligent public to patronize them.

"Then the first feature program was born, which developed into the gigantic Paramount organization, and this brought into reality the bigger and better theaters. Many managers, used to the old order of things, couldn't grasp the new situation. They couldn't see into the future, not even a year ahead, when the public would be clamoring for the big productions of world famous authors portrayed by the foremost artists with which they were fully acquainted by a gigantic publicity campaign that covered the country like a net.

"They made the mistake of thinking that because they had formerly played to packed houses on the shady and risqué features that the public still wanted them, consequently by virtue of the law of the survival of the fittest, the fellow who gave the public the big, clean, instructive and entertaining plays and advertised them in a straight forward truth-telling manner, thus establishing a progressive policy that continued progressive week in and week out, month after month, and from year to year, eliminated the unfit and out-of-date showman and covered the country with more than thirty-one hundred dead theaters in less than eight months' time."

GREAT FIELD FOR WOMEN Is "Cutting" Part of Exhibitors' Duty?

Lady Manager of Theater Writes to
Balboa Company

In a letter to the Balboa company, Miss Alta M. Davis, manager of the Empire Theater, at Los Angeles, Cal., says in part: "It seems to me there is a great field in the movie business, as yet practically unexplored by my own sex, for women of the progressive type who are not satisfied to let the masculine element of every community dominate, plan, manage and originate everything—and, of course, reap all the benefits that naturally accrue to those who have initiative, a quality possessed by women as well as men.

"It is a known fact that women and children form the greater part of every moving picture audience, and it is but natural that a woman manager should be better qualified than a man to judge the kind of pictures the majority of her patrons like, when most of them are of her own sex.

"After all, the meat in the cocoon of successful management, so to speak, is in obtaining the right kind of pictures—pictures that appeal to the greatest number."



ESSANAY'S YOUNGEST DIRECTOR.
He is Bryant Washburn, IV., Who Has
Been Directing His Father, Who Ap-
pears Also, for the Past Fifteen Months.

TWO THEATERS FROM ONE

BALTIMORE, Md. (Special).—The Bridge and Edmondson theaters, devoted to films, are to be rebuilt into one large theater for motion picture exhibitions. Louis Schlechter is president of the Edmondson Amusement Company.

There will be a frontage of 78 feet and the new theater will have a seating capacity of 1,000, giving the northwestern section one of the largest picture theaters in the city. The interior appointments will be in every way commensurate with the magnitude of the enterprise. Both the Edmondson and the Bridge have prospered under Mr. Schlechter's direction.

REMODELS THEATER

ROCKFORD, Ill. (Special).—Charles F. Hunt, 835 Hovey Avenue, a foreman of Ingersoll Milling Machine Company, has purchased the Princess Theater of John Morrison. The theater will be thoroughly remodeled and made modern in every way and will carry high-grade pictures from the best film makers.

The Princess will be under the direct management of Mr. Hunt's brother-in-law, Robert S. Hoppe, who had many years of experience in the motion picture business.

ONE THEATER INSTEAD OF TWO

One theater to accommodate 5,000 people, instead of two houses, will be erected, it is announced, on the Wendel estate property on the west side of Broadway, between Fifth and Fifty-first Streets, New York, which was leased recently to Mesdames Kendall for a long term. It will front on both streets and have a fifty-foot entrance on Broadway.

NEW ALLENTOWN HOUSE

ALLENTOWN, Pa. (Special).—Oliver H. Giernert and Dr. Benjamin Stuckert announce they will erect a modern moving picture theater in Allentown that will represent an investment of \$110,000.

Is "Cutting" Part of Exhibitors' Duty?

Maurice Tournier, the well-known director, brings up rather an interesting point in his letter, printed below, in answer to an article by Harold Edel, managing-director, the Strand Theater, New York, published in the annual number of THE MIRROR.

The question of whether it comes within the province of the exhibitor to cut a film is rather a debatable one, we should think. Certainly any general adoption of the policy might wreak havoc with the pictures. On the other hand, as for example in the case of Mr. Edel, intelligent cutting might be of advantage in many instances. It is a question upon which we should be glad to receive opinions from both exhibitors and producers.

Mr. Tournier's letter follows:
"The Editor of THE DRAMATIC MIRROR,
1493 Broadway, New York City.

"DEAR SIR:

"Mr. Harold Edel, in your issue of the 27th of January, has the following observation to make under the caption 'Putting the Pictures Before the People':

"We very seldom present a picture at the Strand Theater in the form we receive it from the manufacturer. Every foot of film is perused very carefully and lots of cuts have to be made either for complete elimination or for replacement in some other part of the film."

"Mr. Edel errs. In no way is this program, ambitious as it seems, part of the duty of the exhibitor. It is the business of the exhibitor to look after the comfort of the public, to see that the ushers are polite, that the theater is warm in winter and cool in summer, that the fire laws are obeyed and that he is not robbed by the box office attendants. Let Mr. Edel stick to that end of his job.

"A picture, before it is sent to the exhibitor, is passed on by those who are competent to judge of the value of its art, and Mr. Edel, standing neither in the position of the creator of the picture nor of those who pay their money to see it, has no right to tamper with the work of the one nor to interfere with the just judgment of the other; for if, after his amateur surgery, the public like the picture, to whom shall the credit be given? If, on the other hand, the public despise the picture, will Mr. Edel shoulder the blame? Let him project the feature pictures which he contracts to exhibit precisely as he receives them from the hands of those far more experienced than he is, and do not let him give me nightmares pondering over what might have been the result if 'The Birth of a Nation' had been shown during his time at the Strand Theater.

"Yours very truly,
MAURICE TOURNIER."

Cleveland Women and Fine Art of Films

The Cleveland Federation of Women's Clubs at a recent quarterly meeting issued a report on the work the various clubs are doing in the study of "The Motion Picture as a Fine Art." In their recommendations they urge that all Cleveland join them in the study and in their effort to give adequate support and serious consideration to the worth-while productions.

The editor of the Stillman Theater Program has this to say of the matter:

"This is the sort of thing the Stillman welcomes. When the silent drama is considered in the light of one of the arts, it takes on new dignity. Out of this consideration and study will come an ever-increasing demand for the best and as a result there will develop new and more able writers."

Here are some of the questions that the committee has asked the club women to consider:

"Are all of the pictures that appear at the theaters this week deemed to appear but once and then die? Which ones ought to live?"

"As a teacher or club leader, which

would you recommend to the young people under your charge?"

"As librarian of a film library, which would you buy in order that your community might see it again and again?"

"These are only a few of the questions that come to a lover of this new art," said Miss Lyttle, chairman of the committee—"an art that has grown up overnight, as it were, and is looking to us to shape its destiny and give it a permanent place in the realm of the fine arts."

There could be no better means of developing interest in and bringing about the production of high-class pictures than this. It is a most significant fact that in many cities, including New York, the women's organizations are taking an active part in the development of the motion pictures to the high plane that is "the consummation devoutly to be wished." Incidentally, this is a far more effective means of providing for clean and worth-while pictures than agitation for censorship laws. It shows that the public, particularly the feminine portion of it, is finding much good in pictures and is considering them seriously and with an open mind.

BUYS FAMILY THEATER

PHILADELPHIA, Pa. (Special).—One of the most important transactions of the year in theatrical and real estate circles in Philadelphia has just been consummated. Alexander H. Boyd, manager of the Arcadia Theater on Chestnut Street, below Sixteenth, becomes the owner also of the Family Theater, which is located on Market Street below Thirteenth, opposite the City Hall. Just the amount involved in the transaction is not disclosed. As the theater is located in the high real estate district it is believed that the transaction represents a considerable sum. Mr. Boyd has won esteem in the eyes of the amusement lovers of this city. He succeeded in making the Arcadia Theater one of the handsomest for photoplay presentations of its size in the United States and the character of the entertainment furnished has attracted society leaders of Philadelphia in large numbers. The Family Theater has for some time been one of the most successful of the motion picture houses on Market Street. It is Mr. Boyd's intention to expend \$50,000 more in improvements, to make the house still more popular in every form.

"CRISIS" PLEASES ST. LOUIS

Down in St. Louis, Mo., William Sievers has been cashing in with Selig's "The Crisis." The Winston Churchill play, exploited by Sherman Elliott, Inc., has been packing them in a St. Louis theater for three solid weeks. "Old Veterans," "Those Who Remember Civil War Days in St. Louis," and "Men Who Knew Lincoln," have been utilizing the columns of the St. Louis newspapers in arguments pro and con concerning details in the picture. Sam D. Drane as Abraham Lincoln and George Fawcett as Judge Elias Whipple score in the press notices.

"PERILS" DRAW WELL

The "box office test" is satisfying the exhibitors booking "The Perils of Our Girl Reporters." Mutual release, according to the expressions coming from several theaters particularly representative of the market.

M. M. Hubens, manager of the Crystal Theater, Joliet, Ill., says when he asked his house manager how "The Perils" were going, and jokingly inquired whether they should continue showing them on Sunday, their big day, or run some other two-reeler in their place, the house manager was very much alarmed and exclaimed, "I should say not. The people like it great. I wouldn't think of changing it to some other day. I would lose a lot of business if I did."

FAIRY TALE WEEK IN ST. PAUL

Sponsored by the Sunshine Club of St. Paul, Minn., there has been inaugurated in that city a new week to be celebrated each year, to be known as Fairy Tale Week. The efforts of this club were made particularly successful this year by reason of the co-operation they received from the civic associations, school teachers and the new Princess Theater, the Paramount house in this city which during the celebration exhibited the Famous Players' production of "Snow White" from the fairy tale by the Brothers Grimm.

CURTAIN SAVES HOUSE

ALLIANCE, O. (Special).—Four reels of motion pictures, valued at \$6,000, were destroyed last week when they caught fire while being exhibited at the Ohio Theater. An automatic curtain, freed by the heat, shut off the booth from the audience and every one marched out in safety.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere
Are Urged to Write THE
MIRROR Concerning Their
Problems. Suggestions Will
Be Welcomed

STRONG CENSORSHIP PROTEST

West Virginia Exhibitors Up in Arms Against Pending Bill—
Call Mass Meeting—Powerful Statement by
John McAleer

WHEELING, W. Va. (Special).—Two public mass meetings to protest against the censorship bill pending before the present legislature were held Sunday, Jan. 28, at the Court and Rex theaters.

The exhibitors of the Wheeling district met the previous Thursday morning, protested against the bill, arranged the mass meetings and appointed an agitation committee. C. A. Feinler, H. Robinson and John McAleer. Other cities will take similar action. Mr. McAleer expressed the opinion of all of them in the following statement to a *Majority* man, which is so good that it is reprinted in full:

"According to the law as drafted, the adult population of this great State is presumed to be juvenile. The whole proposition is contrary to the idea of freedom of expression which the Constitution of the United States guarantees to its citizens. Would the public stand for the muzzling of the press or of the public platform.

"Those who advocate censorship are absolutely devoid of sincerity, because there never was and never will be an intelligent censorship. As in the bill being presented to the West Virginia legislature, no allowance whatever is made for the great variety of tastes of the masses. But everything in moving pictures made for the amusement or education of the public must be seen through the eyes of the three censors, who will say just what the million inhabitants of this great State shall and shall not see. Is it possible that the citizens of this State lack intelligence in so far that it is necessary to thrust this fallacy upon them?

"It is ridiculous to assume that public sentiment which insists upon clean performances upon the stage might suddenly degenerate to a low taste for depictions upon the screens of the moving picture theaters. Do the million patrons of West Virginia require a few superior individuals to pick out just what they may have in any line? Is it fair to assume that the moving picture men, who have invested millions and employ thousands of people in every State in the Union, have less regard for decency than other persons? And is it not the dictate of common-sense that police authority is all that is needed to suppress the other kind. The mayor and police of every city have the power invested in them to stop a moving picture

show of an improper character, just as they check anything else detrimental to the morals of the public.

"The motion picture industry to-day ranks fifth among the great industries of the world, both in the amount of capital invested and number of people employed. Can we assume then that the men who have built up this enormous industry and who today control it are not big enough, strong enough and decent enough to control the output of its market?

"The motion picture has done more to educate the masses than any other public institution, and is doing so every day. It has also become the poor man's amusement, the entertainment to which he can take his entire family for an evening's enjoyment within his means, and his home and home life is happier because of the motion picture, as he and his family have received both enjoyment and education in the moving picture theater.

"Is it because the major part of the patronage of the moving picture theater is composed of the working men and their families that 'censorship' which is devoid of all sincerity is desired? He cannot afford to take himself or his family to the theater where the prices range from 50c. to \$2 a seat, but why cannot he take his family and see the same play in its entirety at the motion picture theater for a nickel? Is there any reason why any play that is presented upon the speaking stage should not be shown upon the screen of a motion picture theater?

"Censorship of motion pictures in West Virginia will mean that the manufacturer and the exchanges before distributing them in this State at all, will eventually withdraw their output from this State entirely, which will mean the closing of hundreds of theaters, throwing thousands of people out of employment, causing a great financial loss to the men who have built and operate the theaters, not omitting the great loss to be sustained in that event by the State and its cities in the revenues and taxes now paid to it by the motion picture industry as a whole.

"The suggestion of film or motion picture 'censorship' is an offense to mature people and every effort should be made by the public of the entire State to keep this unintelligent, insincere law from the statute books, for if it becomes a law they will be the greatest sufferers."

SIGNS UP NINE THEATERS

One of the salesmen records recently made among Paramount salesmen was that of Will M. Elliott, of the Famous Players Film Service, Inc., of Detroit, Michigan, distributors of Paramount Pictures in that district, when in less than ten days he signed up nine theaters for Paramount Pictures. Among these were the Myrtle Theater, Acme Theater and Frontinac Theater all in Detroit; Family Theater of New Baltimore, Mich., the Opera House, of Ypsilanti, Mich., Rae Theater, of Ann Arbor, Mich., Grand Theater of St. Ignace, Mich., Classic Theater of Algonac, Mich., and Strand Theater of Sturgis, Mich. He also renewed contracts for the Aladdin Theater at Bay City, and the Rex Theater at Three Rivers after they had temporarily cancelled.

The following changes have been made in the Detroit Exchange handling Paramount Pictures: Ray Churchill, formerly assistant manager of the Washington Theater, in Detroit has been made the manager of the poster department; Forrest Little, chief usher of the Washington Theater of Detroit has been made the assistant shipping clerk; George Gilbert, has been made assistant in the poster department and Joe Vlager, assistant booker is now doing special road work.

VITAGRAPH STAR APPEARS

FALL RIVER, MASS. (Special).—At the Academy: Mabel Taliaferro in "Wife by Proxy"; Gladys Hulette in "Prudence the Pirate"; Metro travelogue; Gretchen Hartman in "The Love Thief"; Gail Kane in "Men She Married"; Symphony Orchestra; Arline Pretty, star of "The Secret Kingdom," the serial now running at this theater appeared in person at both performances Jan. 24 to S. R. O. and made a most pleasing impression. She gave an interesting talk on her success in the motion picture field.

Plaza: Mrs. Vernon Castle with an all-star cast, including Milton Sills, Marie Walcaney, Warren Oland, and Dorothy Green in the feature photo play, "Patricia," was the big drawing card Jan. 22-27 to S. R. O. Palace: Strong line of feature photo plays to large attendance at every performance. Star, Globe, American and Lyric: Drawing good attendance with feature photoplays. W. F. GEE.

AT SAN JOSE HOUSES Garden City of California Has Numerous Attractions

SAN JOSE, CAL. (Special).—Marguerite Clarke in "Snow White" has been the most popular attraction projected on the T. and D. Theater in many weeks. During the run of the picture the orphan children of the Home of Benevolence were the guests of Manager E. V. Clover for an afternoon, enjoying the visualized story to the utmost.

Clara Kimball Young in "The Rise of Susan," Marguerite Clarke in "Gretna Green," Pauline Frederick in "The Slave Market," Lionel Barrymore in "The Brand of Cowardice" and Blanche Sweet in "The Evil Eye" are some of the features shown on the perpendicular stage at this theater recently.

Concerts of the recently installed pipe organ in the T. and D. Theater have provided much pleasure for the usual capacity houses and Lloyd Carmichael, an exceptionally talented young organist of San Jose, is winning a notable success in his faultless interpretations on the complicated key-board of the big instrument. Theatergoers are keenly interested in young Carmichael who is looked upon as one of the supremely gifted youths of his time.

Douglas Fairbanks and William Farnum have been the magnet for the picture fans during the past week at the Liberty Theater. Both are immensely popular in San Jose.

"The Matrimonial" introduced Douglas Fairbanks once again to his followers. His "literary lieutenant," Anita Loos, has many friends in San Jose, where she has frequently visited, and it is as much a desire to see her photoplays as it is to see Fairbanks in them that fills the Liberty during "Doug's" engagements here.

William Farnum in "The Price of Silence" was a powerful drawing "card" as are all Farnum films here. Others who have filled the Liberty recently are Frank Keenan in "The Thoroughbred," Irene Howley and Ralph Herz in "The Purple Lady," Clara Kimball Young and Earle Williams in "My Official Wife," Bessie Love in "The Heiress of Coffee Dan's," June Caprice in "A Modern Cinderella" and Charles Arling in "The Social Pirates."

FRANCIS ROBINSON.

The Strand Theater, Louisville, Kentucky, opened under its new management—R. F. Keith-Mary Anderson—with Pearl White in "Pearl of the Army" and William Farnum in "The Price of Love."

That the management considers the Pathe serial the biggest drawing card on the program is seen in the fact that in a full page advertisement the large share of the space was devoted to it.

NEW LOUISIANA SHOW HOUSE TO COST

\$50,000

Plaquemine Will Have Fine Theater in the Wilbert

PLAQUEMINE, LA. (Special).—work was begun last week demolishing the theater building which has been used as Hope Opera House and Electra (Picture) Theater, and as soon as the site is cleared the building of a new modern theatrical-photoplay house will begin.

The new building which will be known as Theater Wilbert will be owned by A. Wilbert's Sons L. and S. company, of this city, and Lionel Delacroix will be the lessee for a number of years, as well as manager.

Theater Wilbert will cost furnished approximately \$50,000. It will have a seating capacity of 1,100 as follows: ground floor, 500; first balcony, 350; second balcony, 250. The stage will measure 55 ft. wall to wall, depth 35 ft., height to gridiron, 40 ft., proscenium 32 ft. wide by 30 ft. high. Automatic fire extinguishers will be installed.

One of the very best picture programs will be maintained, and big dramatic offerings will be booked at regular intervals. Klaw and Erlanger will have the exclusive New York bookings.

Theater Wilbert will be completed about Sept. 1. The new building is expected to give a great stimulus to business. It will take care of much more than Plaquemine proper, as within a radius of 20 miles are a number of smaller towns connected with Plaquemine with "good every-day-of-the-year" gravel roads. Some of these towns are: Port Allen, Anchorage, Brusly, Addis, Morley, Crescent, Grosse Tete, Rayou Goula, and White Castle.

There will be no interruption or change in the moving picture program. The old Golden Rule Theater building nearby is being used as a film house until the new building will be completed.

FRANK POLIZZOTTO.

MANY TAXES HURT FILM HOUSES IN PHILADELPHIA

Smaller Exhibitors Unable in Many Instances to Meet Fees

PHILADELPHIA, PA. (Special).—The decrease in license renewals here for motion picture houses evidences the injury done by the several taxes imposed upon exhibitors. Only 156 places paid this year as opposed to 197 in 1916 and 235 in 1915. There has been a decrease in attendance in a number of the smaller houses, though some theaters, for example, the Arcadia which had a line standing nightly for three-quarters of an hour to witness Fairbanks in "The American" not long ago, are doing a big business.

The managers unable to pay the taxes, according to Chief Clerk Ruffington, were the "little fellows" who were drawn into the game by the impression that they would realize big profits immediately, but who discovered that they could not stand the high taxes and big royalties. As one instance of the expense he cited that a house seating 500 persons has to pay taxes aggregating \$225, including a city tax of \$100, State tax of \$26.25, mercantile tax of \$50, a special war tax of \$50 and a corporation tax if the theater is run by a combination.

J. SOLIS COHEN.

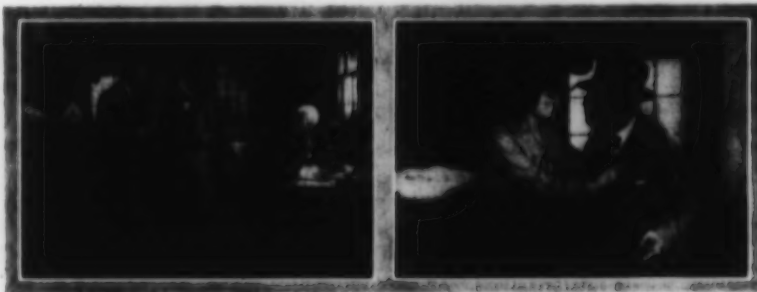
NEWARK BALL SUCCESS

Exhibitors of New Jersey Give Affair—Celebrities Present

The New Jersey Exhibitors' ball held in Krueger's auditorium, Newark, on Feb. 1, proved to be a huge financial success as well as a sociable. The auditorium overflowed, the floor, balcony and boxes being jammed with enthusiastic fans anxious to see their favorite screen stars in the flesh. The café did not do such a bad business, either.

One of the features of the evening was a beauty contest, the winner securing a position with the Thanhouser company. Hortense Alder von Berger, of Bloomington, N. J., was judged the most adaptable for screen work from among about forty girls who entered the contest.

Among the motion picture celebrities that passed in review in the grand march were: Anita Stewart, Alice Brady, Florence Turner, Leah Baird, Marguerite Courtot, Florence La Badie, Mr. and Mrs. Sidney Drew, Fred Mac, Paul Panzer, Gordon Gray and Roger Pierot. Also there were a number of New York exhibitors, representatives of the different producing companies, and Sam Spedon. The trade papers had men there, but Peter Milne, Ben Grimm and Dickson G. Watts, champion long distance, high and broad ball attenders were conspicuous because of their absence.



TWO SCENES FROM "BROADWAY JONES."
George M. Cohan's First Artcraft Release.

BRINGING IT UP TO DATE

DENVER, COLO. (Special).—The Paris Theater is to be converted into a high class house. Within thirty days the interior and exterior are to be redecorated. The prices will range from 10 cents up to a dollar for admission. The admission price will depend altogether upon the quality of the moving picture to be produced. An orchestra of from twenty to thirty pieces will be engaged. Contracts have been made for appearance on the screen of such artists as William Farnum, Theda Bara, and Charley Chaplin. "The Birth of a Nation," "The Garden of Allah," "Daughter of the Gods," and other equally famous productions will be shown.

These changes in the policy of the Paris are due to the fact that the stock of the Paris Theater Corporation has been purchased by S. L. Baxter, W. H. Swanson, and H. T. Nolan, all of Denver.

POSTPONED OPENING

The opening performance at the Lyric of H. A. Walsh's ten-reel melodrama, "The Honor System," has been postponed by William Fox from Feb. 6 to the afternoon of Monday, Feb. 12. The change in date is due to the continued success of the big Kellermann spectacle, "A Daughter of the Gods," now playing at the Lyric.

PARAMOUNT THEATER NEWS

Paramount Pictures, Klover Komedies and Black Diamond Komedies made their first appearance in Thief River Falls, Minn., this week, when the contract for that community was taken over by the New Princess Theater, under the guidance of A. J. Lawrence, who was formerly a Paramount exhibitor in Fergus Falls.

Everet Dille of Northfield, Minn., will open a new theater during February, to be known as the Grand Theater, which will show three Paramount Pictures each.

The Alma Theater of Alma, Wis., which runs pictures but two days each week, will run Paramount Pictures exclusively, starting Feb. 1. This theater is owned and managed by R. N. Smith.

The Como Theater, of St. Paul, Minn., owned by Elsworth Cameron, will begin playing two Paramount pictures each week.

THEATER IS DESTROYED

JACKSON, MISS. (Special).—The Majestic Theater was totally destroyed by fire Jan. 29, a valuable music library, a number of instruments and the twelve reels of "The Crisis" being also lost, but Robert Kennington, the lessee, says he will have it rebuilt at once, larger and better than before, though it was erected only two years ago.

ALBERT G. EYRICH.

FEATURE FILMS OF THE WEEK IN REVIEW

"HER LIFE AND HIS"

Five-Part Drama Written by Philip Lonegan. Featuring Florence La Badie. Produced by Thanhouser and Released by Pathé as a Gold Reel Play Feb. 15.

Mary McDermott Florence La Badie
Ralph Howard H. E. Herbert
Mrs. Nan Travers Ethyle Cooke
Sam Niblack Sam Niblack
Political Boss Justus D. Barnes

Prison reform, the problems of liberated convicts in securing work, politics and graft in prisons and romance are so neatly interwoven and deftly handled that "Her Life and His" becomes a highly interesting and commendable photoplay. And in each department in the making of the film fine work is accomplished. In the first place the story is not only reasonable, but is appealing, and from it was drawn a carefully worked out scenario. The acting is excellent and Frederick Sullivan, the director, has accomplished something for which he should be congratulated.

There are so many good points in this picture it would take a long, exhaustive review to tell just what they are, so in this short space only generalities can be dealt with. Undoubtedly the outstanding feature of "Her Life and His" is the fact that the attention of the spectator is never allowed to lag for a moment; it is cemented to the screen. The plot is unfolded so logically and the director has realized all the dramatic possibilities so thoroughly, and the cast performs so well that there is no chance for a lack of interest. There is a powerful dramatic touch when the surprise is sprung at the time Ralph Howard discovers his unfaithful wife ill in the hospital ward of the prison.

Florence La Badie is excellent in the role of the young girl crook, who finds it practically impossible to obtain a position and turn straight on account of her criminal record until she stops the wealthy man who convicted her of her last crime from committing suicide, because of the unfaithfulness of his wife, telling him that he can better mankind with her assistance, by turning his wealth towards prison reform and helping criminals when they have been liberated. She gives a performance that is convincing because of its artistic and truthful portrayal of a character that she makes reasonable. H. E. Herbert, as the man who takes the girl's advice and is finally appointed to the office of prison warden, and who is persecuted by a gang of crooked politicians, but in the end wins the confidence of the public and the girl for a wife, is uniformly good. The balance of the cast, which includes Ethyle Cooke, Sam Niblack and Justus D. Barnes, in their turn, help materially.

This picture will please any class of audience. A. H. S.

"THE COURAGE OF SILENCE"

Five-Part Drama by Milton Nobles. Directed by Wm. P. S. Earle. Featuring Alice Joyce and Harry T. Morey. Produced by Vitaphone as a Blue Ribbon Feature for Release by V. L. S. E. Feb. 12.

Mercedes Alice Joyce
Bradley Harry T. Morey
Bobby Willie Johnson
Baby Mildred May
Alice Cleo Ayres
Hammond Robert O'Grady
Saunders Walter McGrath
Spanish Ambassador Anders Randolf
French Girl Dorothy Conroy

Unusually powerful because of its intense human interest and owing to the fact that it is acted and directed with more than ordinary skill, "The Courage of Silence," which was the feature attraction at the Rialto Theater, New York, last week, is one of the best that has come from Vitaphone studios in some little time.

It is one of those stories which will remain popular to the end of time, probably, because it embodies the sympathetic qualities which have so large a part in our lives, because it is interesting, and in the end leaves a satisfied feeling. It is gratifying, even though life is not always so kind, to have things turn out as they do in the case of Bradley, played by Harry T. Morey with great naturalness; Mercedes, in which Alice Joyce gives a most convincing performance, and Alice, a beautiful and appealing figure in the hands of Cleo Ayres.

Bradley and Alice, with their two children, are happy and prosperous till fate sends him to London. There he meets Mercedes, unhappy wife of the jealous Spanish ambassador. She, ignorant of the fact that he is married, flies from her husband with Bradley to France. When she learns the truth, she leaves him and enters a convent. Later, as a novice nurse, she nurses Alice and the two children, who have been stricken while traveling in France, and finally reunites the husband and wife. Only at the end does Bradley recognize in the gentle nurse, the woman for whom he wrecked his home. And then, with the courage of silence, she bids them good-by and carries the guilty secret in her heart.

The scenes are charming, the continuity excellent and the photography of the best. It is a picture that any exhibitor may book with a certainty that it will please his audience, no matter what their class. A. H. S.

"THE RED WOMAN"

Five-Part Drama by H. R. Durant. Featuring Gail Kane. Produced by World.

Maria Trenchard Gail Kane
Morris Deal Mable Hamilton
Mrs. Wendell Ed. P. Brennan
Her mother Charlotte Marshall

Another drama of "The Red Woman" is a young Indian girl who, after receiving a degree at an Eastern college, returns to the life of her people on the desert. While quietly going about her business in her native costume, fate sends two men into her life, one Sancho, the leader of a band of cattle thieves and the other white man, Dean Wendell, a millionaire's



GAIL KANE.
In "The Red Woman"—World.

son whose life she saves when he is attacked by the bandits. One night she waits in her sleep—and from here on the plot becomes exceedingly complicated and susceptible of several interpretations. At any rate we know a child is born—presumably the child of the young Easterner, but when Sancho appears and tells the girl that it is his child, she seems half willing to consent to his cave-man's proposal of marriage until the white hero returns and claims her as his bride.

The Indian settlement with the crude adobe huts and stoical inhabitants was reproduced with effective fidelity to detail and the views of the vast, cactus-covered mountains and the cattle ranges gave a most picturesque background. Unfortunately the jumble about the parentage of the child and other absurdities of plot and direction tend to mar a production which is filled with very realistic local color.

Gail Kane as the defenseless Indian girl is an appealing figure. Mable Hamilton is a handsome hero and Ed Roseman a swarthy and sinister villain.

An Indian picture always has picturesque possibilities of advertising and all the local color surrounding a red-skin romance should be emphasized in the lobby displays and posters. Exhibitors should also utilize the popularity of Gail Kane by announcing her in a new and unusual role.

A. G. S.

"ROSIE O'GRADY"

Five-Reel Drama Featuring Viola Dana. Produced by Apollo Under the Direction of John H. Collins and Released by Art Dramas.

Rosie O'Grady Viola Dana
Chimie O'Grady Thomas F. Blake
Cyclone Johnny Allen James Harris

Human interest is perhaps the most valuable asset a picture can have. "Rosie O'Grady" has this human appeal. It reaches out from the screen and draws the spectators into the lives of the little East side girl and her brother. The story used in this film is well written, and, although it smacks a little of the familiar, is true to life although presented as a dream of the girl Rosie.

The direction of the picture is so well done that it can be forgiven if a large part of the story is told via the courtroom witness method picturing the testimony. The two fights are well staged and the tenement atmosphere is exceptionally well established.

Viola Dana, the diminutive star, makes an appealing East Side girl, in a small environment, but who retains her good spirits until her disastrous marriage with the prize-fighter who later deserts her. An excellent performance is given by Thomas F. Blake as Rosie's brother. He makes a consistent tough and his style of expression adds much to the role. Cyclone Johnny Allen, the prize-fighter, who is killed by Chimie in revenge for deserting his sister, and for whose death the man is convicted of murder—all of which finally turns out to be a dream—is adequately played by James Harris.

The human interest in "Rosie O'Grady" will hold the attention of the spectator in any class of theater. Suitable musical accompaniment will aid the picture greatly. F. T.

"SKINNER'S DRESS SUIT"

Five-Part Comedy Adapted from the Story by Henry Irving Lodge. Featuring Bryant Washburn. Produced by Essanay and Released by K. E. S. E.

Skinner Bryant Washburn
His wife Hazel Daly
William Jackson Harry Dunkinson
McLaughlin James C. Carroll
Perkins U. K. Houpt
Mrs. J. Smith Crawford Florence Oberle
Mrs. Jackson Frances Raymond
Mrs. McLaughlin Marion Skinner

"Skinner's Dress Suit" is a pleasant little domestic comedy with a moral tucked away inside like a sugar-coated pill. The moral is that while clothes do not make the man, a new suit may often give him confidence enough to make himself and thus convert the feeling of prosperity into a habit. The hero's conduct could not be safely used as a model for all young husbands, but in the case of Skinner we are glad to see him get away with it. His reluctance to tell his young wife that the boss refused him a raise leads him into a statement that he has received the extra salary, which plunges them both into an orgy of shopping and proves the turning point in his career. He loses his meek, retiring manner, wins a crusty old customer back to the firm, and so impresses his boss that he is given not only the extra salary but an interest in the firm.

The production is very prettily staged, giving a series of home scenes in a little suburban town, including the early morning rush of the commuters to the train, which are very charmingly and naturally done. Bryant Washburn as Skinner does some very clever work in showing the gradual increase of the bank clerk's self confidence, while Hazel Daly is winning as his little wife and helpmate.

The story of "Skinner's Dress Suit" attracted more or less attention when it appeared in the *Saturday Evening Post* a short time ago. This fact gives the title advertising value, but the story can rest on its own merits as an amusing comedy which points the object lesson that nothing succeeds like success. A. G. S.

"THE WAX MODEL"

Five-Part Drama by G. Vere Tyler. Featuring Vivian Martin. Produced by Famous Players Under the Direction of H. Mason Hopper. Released by Pallas-Paramount.

Julia Davenport Vivian Martin
Melville Rochester Thomas Holding
John Ramsey George Fisher
Helen Rochester Helen Jerome Rudy
Julie's Mother Clarence Selwyn
Mrs. Ramsey Kathryn Vaughn
Hermineau Senor Humal

In "The Wax Model" are shown that a frivolous manner may hide the best possible intentions and that even a model for a wax figure may have a loyal, flesh-and-blood heart. An appealing character is created in the heroine of this human story who manages to keep her brave and untarnished soul amid her glittering and false surroundings. The trials of the petite French girl who is neglected in childhood, misunderstood by the only man she trusted and who finally sacrifices herself for another woman, are woven together into an interesting and colorful story. An effective touch of symbolism is given in the wax mannequin which typifies the life of the real girl and which brings about a dramatic climax where the hero smashes the figure in a shop window to the delight and horror of the entire street. There is a little too much insistence on the fact that the heroine is a "good" girl—one would like to take some things for granted—but the story on the whole is developed without bathos or undue exaggeration.

Vivian Martin as the wax model looks like a dainty bit of Dresden china but her

acting is quite equal to the emotional demands of the plot as it develops. Thomas Holding is a handsome hero though a trifle wooden and smug. The interior sets and especially the shop-window scenes are exceptionally well staged.

This is the sort of popular theme which appeals to that large class of audience which prefer modern and expensive costumes, emotions and settings. Exhibitors might effectively use a number of wax mannequins in their lobby displays and suggest in every possible way the atmosphere of elaborate luxury which surrounds the picture. A. G. S.

"THE MAN WHO TOOK A CHANCE"

Five-Part Comedy Drama by Ben Cohn. Directed by Wm. Worthington and Featuring Franklyn Farnum and Produced by Bluebird. For Release Feb. 19.

Monty Gray Franklyn Farnum
Wilbur Mason Laura Whitlock
Constance Lanning Agnes Vernon
Mrs. Lanning Countess de Cello
Richard Lanning Marc Fenton
The Duke of Canister Charles Feryer
James Arthur Hoyt

Another surprise picture with a good climax, building up with swift action, after a somewhat slow beginning. "The Man Who Took a Chance" is a film that should please any audience. It gives Franklyn Farnum, who is evidently competing with other screen heroes in developing a "smile," plenty of chance, not only to indulge in this facial exercise, but to act and even fight a little. His fighting is fully as successful as the smile.

He takes a chance, as a bogus lord, in his effort to win the love of Constance, played by Agnes Vernon, and who is wholly charming. Agnes's mother likes the nobility; Agnes doesn't. But she likes Monte Gray, the pseudo lordling. To prove his mettle she involves him in a wild affray with "bad" men. He comes out on top, but learns the hoax at the last moment—in company with the spectators. He doesn't complain, since he wins the girl of his heart.

The cast is admirable, the settings good, the lighting and photography excellent. The direction is satisfactory when the real action starts. There is a tendency to drag at the start—too many scenes with Monte gazing with a fatuous grin at his beloved's portrait. This picture should go well in any theater. Play up the surprise ending. A. H. S.

"EACH TO HIS KIND"

Five-part drama by Paul West. Featuring Sessue Hayakawa. Produced by Lasky under the direction of Edward Le Saint. Released by Paramount.

Randah Sessue Hayakawa
Princess Nadi Teuru Aoki
Amy Dawa Viola Vale
Colonel Dawa Ernest Jay
Dick Larmer Eugene Pallette
Colonel Dawa Guy Oliver
Maul Singh Walter Long
Asa Judd Paul Weisel
The Maharajah Cecil Holland

"Each To His Kind" is a screen version of Kipling's assertion that "East is East and West is West and never the twain shall meet." The action is divided between England and India, with two women, a Hindu princess and an English debutante competing for the love of an Indian Prince. While at Oxford, the young Prince succumbs to the wiles of the English girl who has wagered that she could attract him, but when he learns of her perfidy, he tears himself away from Oxford, swearing vengeance against all things English. How he attempts to vent his wrath on the girl's countrymen in India and how his revenge is intercepted by the magnanimous Princess, is thrillingly told in a drama which is brilliant with Oriental coloring.

Sessue Hayakawa, as the young prince, has demonstrated that he understands the subtle mysteries of the East Indian temperament almost as well as his own racial traits. Viola Vale, as the frivolous English girl, was an excellent foil to the more lovable character of the Indian Princess played by Teuru Aoki. The setting of both Oxford and India gave an effective contrast.

This well known Japanese actor has become associated in the public mind with this type of drama and the combination has proved extremely popular. Exhibitors should get the most out of his name in advertising as well as suggesting the Oriental atmosphere in their lobby displays. A. G. S.

"PRINCESS OF THE DARK"

Five-Part Drama by Lanier Bartlett. Featuring Enid Bennett. Produced by Tri-angule Kay-Bee Under the Direction of Charles Miller. Supervised by Thomas Ince.

Fay Heron Enid Bennett
"Crip" Haloran Jack Gilbert
John Rockwell Alfred Yeaburg
James Heron Walt Whitman
Crip's Father J. Frank Burke

In "Princess of the Dark" we are shown a tragedy of childhood, poignantly touching in many of its scenes, but with its gloom so unrelieved that it is often more painful than appealing. The little heroine is blind, her father is slowly dying of consumption and her constant companion, a

chore boy is hopelessly deformed. These two are hardly more than children and are happy in their way, telling each other fairy stories in which he is always her Prince Charming. But when an operation suddenly restores her sight and she beholds the boy as the misshapen creature that he is, she turns from him in horror to the arms of the man who has befriended her and who she insists is her prince. With her sight restored, she is wandering with her lover under the stars when they stumble on the dead body of the cripple lying on the floor of the cave where he and the little blind girl used to tell each other fairy tales.

Enid Bennett as the blind child is a lovely and pathetic figure and does her best to be consistently mournful, but her eyes show an irresistible temptation to twinkle even while obediently being blind. Jack Gilbert played the cripple boy with heartrending sincerity, and the direction and staging were excellent.

This is not the play for the type of audience that demands "happy endings" at all costs with their general Pollyanna atmosphere. However, the thing is so artistically done that it very nearly justifies its morbid theme, and the departure from the usual screen optimism is at least interesting. Enid Bennett's success in "Cock o' the Walk" has given her a screen name to be featured.

A. G. S.

"THE END OF THE TOUR"

Five-Part Comedy Drama by Earle Mitchell. Adapted and Directed by George D. Baker. Featuring Lionel Barrymore and Produced by Columbia for Release by Metro Feb. 5.

Byron Bennett "Buddy," leading man. Lionel Barrymore
Grace Jessup Ethel Dayton
Colonel Jessup Frank Currier
"Skinny" Smith, property man Walter Hiers
"Solly" Harris Richard Thornton
Hattie Harrison Maud Bill
Mrs. Ryan Kate Blanche
Lottie Lee Mary Taylor
Percy Pennington J. Herbert Frank
Seth Perkins Charles Eldridge
Hen Springer William Harvey
Lester Montague Hugh Jeffrey

"The End of the Tour" is a typical "theatrical" story, if the term is allowable—not a story of the stage itself, but of theatrical people; a sort of Charles Belmont Davis tale of a traveling troupe stranded in a Texan town when the manager leaves with the receipts of the only good house on the tour. That much is antiquated—the rest of the picture is original in treatment and largely so in subject matter. Lionel Barrymore as the leading man, who sells fountain pens on the side, sends all the women of the company home and stays behind in Mayfield with "props." They get a job rehearsing a local amateur show and it develops finally that the actor is the son of the local great man—Colonel Jessup. But not until Byron, the Thespian, has saved his sister from a vile commercial traveler, and been shot by his father, who believes him the guilty man. Then a watch, which saves his life, also discloses his identity, by a picture of the errant wife of the Colonel, who ran away with an actor and her little son, because she couldn't stand her husband's martinet manners.

It is a delightfully constructed and directed little story, with good human interest touches, finely picked types, genuine comedy and heart interest and enough thrills at the finish to round up to a good climax.

Lionel Barrymore can always be depended upon to give a clean-cut performance, free from artificiality. The work of Ethel Dayton and Walter Hiers also deserves special mention.

This picture should please all audiences, and Lionel Barrymore's name should be used conspicuously in advertising.

A. H. S.

CHARMING PICTURES SHOWN

A private showing of six two-reel plays dealing with country life was given at the Rialto Friday morning, Feb. 2, through the courtesy of S. L. Rothapfel. The little stories were staged on the Long Island estate of J. Stuart Blackton, with the principal characters acted by the members of the Blackton family. The atmosphere of country life was very cleverly caught in the six charming little stories which gave all the pickaninies, white babies and puppies on the estate a chance to frolic through the delightful out-of-door setting. The series included "The Little Strategist," a story of the South; "Satin and Calico," "The Collie Market," "A Spring Idyl," "The Fairy Godfather," and "The Diary of a Puppy." The performance was concluded by a personal word from Mrs. Blackton.

THRILL IN "PEARL" NO. 12

The spectacular destruction of the Foreign Alliance is shown in the 12th Episode of Pathe's military-mystery serial, "Pearl of the Army," in which Pearl White is scoring a big success and which is announced for release the week of Feb. 17. The picture was produced by the Astra Film Corporation for Pathe. The advertising matter includes 1, 3 and 6 sheets, photographic lobby display and heralds.

About fifty members of the Sunset Club were the guests of the Rialto last week. This organization is made up of women over sixty years of age, who have determined not to let advancing years interfere with their full enjoyment of all that life has to offer them.

Always Something New

The Paramount Program is the oldest feature program, yet there is always a newness of spirit and vitality that is characteristic of.

Paramount Pictures

This strength and virility is not a "now and then" attribute—it is a week in—week out fact.

New Paramount Stars

Jesse L. Lasky introduces to the thousands that are and the thousands that will be Paramount Exhibitors—Mme. Petrova, famous emotional star of stage and screen, and Margaret Illington, one of the most illustrious artists of the legitimate stage.

The fame and histrionic ability of these great artists add to the lustre of the long list of celebrities already seen in the productions of

New Releases This Week

Jesse L. Lasky

Presents

Sessue Hayakawa

in

"Each to His Kind"

By Paul West



The lure and mystery of India. This is introduced with the added dramatic value of scenic contrast in England.



Pallas Pictures

Presents

Lenore Ulrich

in a thrilling modern drama

"Her Own People"

Lenore Ulrich won a great personal triumph in "The Heart of Wetona." It convinced Pallas of her unusual adaptability to "Her Own People."

FAMOUS PLAYERS-LASKY CORPN.

Adolph Zukor Pres. Jesse L. Lasky Exec. Pres. Cecil B. De Mille Gen. Mgr. Robert H. Cochrane
New York City

"THE ACCOMPLICE" IS NEW ART DRAMA

Sherrill Feature Released Feb. 15—W. S. Davis to Direct Jean Sothern—Other Announcements

The Art Drama release for Feb. 15 is "The Accomplice," which co-stars Jack Sherrill and Dorothy Bernard, and was produced by Ralph Dean for W. L. Sherrill Feature Corporation. Anthony P. Kelly wrote the story.

It is described as a picturization of the manner in which New York's smart set, or a portion of it, at least, spends its time and money. The story is located in the Metropolis, and it is said that the author has introduced into his story counterparts of a number of Broadway celebrities.

Supporting the stars in "The Accomplice" is Jean Stuart, whose work in the last Sherrill production, "The Rainbow" attracted much favorable comment.

Will S. Davis has been engaged by the Van Dyke Film Production Corporation to

produce the features of that company, which are released on the Art Dramas program. Mr. Davis will shortly commence the production of a picture starring Jean Sothern, the popular favorite, which is as yet unnamed.

Herbert Blache, president of the U. S. Amusement Corporation, announces two important acquisitions of that company. The first is the securing of the picture rights to Upton Sinclair's well-known novel, "The Adventurer," which was one of the most successful novels of a few years ago.

Marion Swayne has been engaged especially to portray the central figure of the story. Miss Swayne is a most popular screen actress and has been starred in a number of photoplays.

DEVELOPING "THE FIFTH ESTATE"

Future of Films as Certain and Secure as That of 'Phone. Printing Press, or Automobile

By Hampton Del Ruth, Editor and Production Manager, Sennett-Keystone Studios

The future of the motion picture is just as certain and secure as the future of the telephone, the printing press or the automobile. In fact I believe that there is a strong probability that we shall be turning from the motor to aerial means of transportation long before we shall have found anything to replace motion photography. The future trend is open to study, discussion and prophetic effort; there will be change and progress in many directions—what we accept as a superlative product today, we shall hold in retrospective derision five years from now just as we look back with a mingling of amusement and contempt at the best of our work of five years ago.

Nothing can stand still, there must be advancement or retrogression; the motion picture offers so vast a field of fertile opportunity that there can be nothing but progress for many more years than you or I may hope to live. Fletcherize and eat-and-grow-thin though we may.

The true course of this inevitable progress lies between two poles of hastily expressed opinion. On one hand we have the pessimist who declares with finality born of failure, that "Pictures are about finished—we'll soon go back to the old days." On the other is the optimistic enthusiast who cries, "Pictures are scarcely in their infancy." The former is hopelessly mistaken—nothing ever reverts to the "old days," pleasant though the smoke wreaths of memory may be to the nostrils of the belated wayfarers of this accelerating world.

The latter is only half right—pictures have grown from their infancy well into their teens—they are emerging from the crudity of the "awkward age" of adolescence into the strength and power of budding manhood. They are wearing their first long trousers with much grace and ease, predicated of a wholesome quality of self-confidence, resulting from a substantiality of education.

The early days of the motion picture were chaotic and uncertain—so were the early days of the automobile and every other modernism. A decade and a half ago we sat in variety theaters and divided our

time, during the flickering projection of the twenty-five-foot lengths of hazy film, between wondering at the animated pictures on the screen and stretching our necks to try and glimpse the rattling machine whence it came. Now we have forgotten the machine—that is a mechanical detail. We study the results on the screen and the means of artistic effort necessary to obtain them.

Some of the reasons for the permanence of the motion picture as an indispensable institution of modernity lie in its usefulness as a conveyor of news events; in its usefulness to the educator, either in school, on the lecture platform or in the pulpit, in its general adoption as an essential necessity in the midst of an age of relentless elimination. But the angle from which the theatrical profession must view the screen is the same artistic viewpoint that is assumed in considering the stage. The screen is merely a development of the stage.

Life in its myriad phases is so intensely interesting to the inhabitants of the earth that one of the most universal as well as ancient of diversions is to see events of fact or fiction portrayed by mimes or to read them from the pages of histories or novels. The motion picture is a newer and more efficient means of accomplishing the same end; its limitations are fewer, and its possibilities unquestionably greater.

This by no means precludes the death of the speaking stage—I believe it will always live. But as a general rule, the fragmentary incidents that go to make up the three or four act drama or comedy cannot satisfy as does the continuity of action that is possible in the screen production, unhampered by the restrictions of painted scenery and limited space. As the technique of the screen shakes itself free from its immaturities, as it is slowly but surely doing, and as the creation and production of the story are more artistically and capably accomplished, so will the screen results improve. And the fact that creation and production are demanding and obtaining the time and attention of a higher class of intelligent effort as each year passes, helps to establish the future permanence of what may be termed "the fifth estate."

tion of James B. Hendryx's novel, "The Promise." The screen version has been made by Richard V. Spencer by arrangement with the All-Story Weekly, the original publishers of the book, and produced under the direction of Fred J. Balshofer, president of the Yorke Film Corporation.

GRIFFITH BACK IN TOWN

D. W. Griffith is once again at his New York office in the Longacre Building, enthusiastically completing arrangements for the nation-wide campaign against the censorship of motion pictures. While out of town Mr. Griffith visited Washington, D. C., and delivered an address to the members of the National Art League of America. The following day he was guest of honor at a dinner given by the Hon. Champ Clark. Then he went to Richmond in response to an invitation to speak to the Richmond Division of the Daughters of the Confederacy. While in Richmond Mr. Griffith was pleasantly surprised and entertained by a party of Washington friends who made the trip to the first named city to view the opening performance there of "Intolerance."

"CRISIS" DOWN SOUTH

The Big Feature Rights Corporation, with Colonel Fred Levy at its head, opened with William N. Selig's "The Crisis" at the Mary Anderson Theater, Louisville, Ky., on January 22nd. The theater was crowded to the doors and the S. R. O. sign has been out for every succeeding performance.

The Louisville Herald says: "Everyone is certain to enjoy 'The Crisis,' for it tells a story that is firmly fixed in the heart of every true American. War, it neither glorifies or disdains and those who have become tired of 'horrors of war' films may be certain that 'The Crisis' is not a propaganda story."

SERIES AND SHORT REELS

"THE ISLAND GOD FORGOT"

Fifth Episode, in Two Parts, of the "Patria" Serial. Written by Louis Joseph Vance and Featuring Mrs. Vernon Castle. Produced by International for Pathe and Released Feb. 11.

Patria Channing Mrs. Vernon Castle
Donald Parr Milton Mills
Baron Huroki Warner Oland

This episode of the "Patria" serial, written by Louis Joseph Vance and featuring Mrs. Vernon Castle, is replete with thrills and action, both well directed and acted. It is safe to assume that it would urge a number of people who have not been following the series to begin now.

Patria, who has been thrown off a boat by the spies, floats, in a life preserver, to an island, which is the ammunition storage plant of the conspirators. She safely passes through a number of thrilling adventures and is rescued via aeroplane by Donald Parr. The scenes of the explosions of the magazines are extremely effective.

"EASY STREET"

Two-Part Comedy Featuring Charles Chaplin. Produced by Lone Star and Released by Mutual on Feb. 9.

All that can be said of Charles Chaplin has already been said. The only further comment must necessarily be a comparison of his work in this picture, "Easy Street," with previous ones. And in doing that the only possible conclusion is that he is no better and certainly no worse. He is just inimitable Charles Chaplin all over again, which is a synonym for high art in low comedy.

The plot (?) of this picture affords him numerous opportunities to utilize all of his sure-fire laugh promoters, and in one incident it calls upon him to indulge in one of his famous long chases, which he has neglected for some time. The film opens with a scene in which Chaplin as a tramp is discovered asleep outside a mission, into which he goes, on waking up, and it naturally follows that he is induced to lead a more ambitious life. He becomes a policeman and is assigned to the worst street in the city, made up of the homes of strong-arm men. He cleans out the gang and has them afraid of him on account of his evident fearlessness in capturing their leader. A fine comedy touch is at the end of the film when the street takes on a new aspect, one of peace and righteousness. There is one incident that occurs during the mission scene that is especially vulgar, and could be eliminated without any damage whatsoever to the picture.

"GREED"

("Seven Deadly Sins")

Five-Part Drama Featuring Nance O'Neil. Released by McClure Photoplay Company. Under the Direction of Theodore Marston. Photographed by Charles Gilson.

Alma Nance O'Neil
Eve Leslie Shirley Mason
Adam Moore George Le Guere
"Doc" Denton Harry Northrup
Richard Cole Robert Elliott
"Jimmie" Hobson Alfred Hickman

Naturally the theme of "Greed," which is the third deadly sin, deals with the much advertised "root of all evil." Since the principal abuses of this are supposed to be found in the stock market, the plot is woven about the unscrupulous dealing with a band of Wall Street gamblers who are trying to get a young and unsuspecting girl into their power. The lure of sudden and easy money leads into difficulties which nearly wreck her life and send her betrothed to the electric chair, but at the last moment the villains are foiled by a noble-hearted woman who had once fallen a victim to greed but who had long since reformed. We leave the two sadder and wiser lovers swearing that never again will they approach that so wicked stock exchange.

Nance O'Neil is a striking and tragic figure as the woman who saves the situation at the sacrifice of her own bitter secret. She appears to unusual advantage in this picture, which transfers all of her stage magnetism to the screen. Shirley Mason and George Le Guere were charmingly effective as the young lovers misled by greed.

The name of Nance O'Neil will more than sustain the interest which has been aroused by the other "sins" in this series.

A. G. S.

"BLACK HANDS AND SOAPSUDS"

One-Reel Comedy by William E. Wing. Featuring Billie Rhodes and Eddie Barry. Produced by Christie Film Co. Under the Direction of Al E. Christie.

The Cashier Billie Rhodes
The Engineer Eddie Barry
The Chief Rubber Harry Ham
The Englishman George French
The Proprietor Harry Rattenberry

Most of the action takes place in a scientific massage parlor where the head rubber and the engineer are rivals for the hand of the cashier. The lovelorn engineer absent-mindedly imprints his sooty hand on the back of one of the patrons. This is mistaken for a black hand warning and the place is thrown into a chaos of steam, soapsuds and frantic patrons who are trying to escape clad only in sheets. The engineer is banished to the basement in disgrace, while the rubber finishes his flirtation with the cashier.

Billie Rhodes is the pretty cashier, while

MORE FILM LECTURES

Miss Peck Discusses Better Pictures in Various Cities

Civic and other organizations in Portland, Me., met in the auditorium of the High School on the evening of Jan. 22 and were addressed by Mary Gray Peck on the subject of "Better Films for Young People." Local clubwomen and educators and theater managers spoke their minds with vigor and good humor in the lively discussion following the talk. Censorship was viewed from all angles, and the desirability of exhibiting special programs for young people in Portland was conceded by all.

On the following day Miss Peck spoke on the same subject before the Rhode Island Congress of Mothers in Providence. There was a large audience in the Matthews Street Methodist Church, composed not only of delegates to the Mothers' Congress but of clubwomen attending the New England Conference of Women's Clubs, which opened that evening.

Two meetings called in Hartford, Jan. 25 and 26, by the Juvenile Commission in co-operation with other civic organizations. Rabbi Ettleson and Mr. Phelps presiding respectively, were addressed by Miss Peck as a preliminary step to action toward establishing standardized programs in that city. Two mass meetings called in Wheeling, West Virginia, in the Rex and Court Theaters Sunday afternoon, Jan. 28, for the purpose of presenting arguments against the State censorship bill in that State, were addressed by Mr. Houllillon, Director of the Mechanics' Institute of New York, representing the National Board of Review and Miss Peck.

BESSIE LOVE IN OPERA

Triangle-Fine Arts Favorite Makes Debut as Singer

Bessie Love, the Triangle-Fine Arts Favorite, made her first appearances in grand opera on Jan. 22 and 23, when she sang in "One Night in Venice," an opera written by Manfredi Chiffarelli.

Her voice has been under the care of Constantino, the noted grand opera tenor, who has made his home in recent years in Los Angeles and the large audiences at both performances agreed with the little screen star's teaching that she is a distinct "find" in the musical world. Bessie sang the role of a milk boy in support of Constantino, who took the leading part.

In the cast also there were such noted musical artists as Italo Picchi, Paola Bartoluzzi, Constance Balfour, and Emilia Vergeri. All but Miss Balfour sang with the California Grand Opera company at Clune's Auditorium last Spring, and are known as some of the best artists on the Coast.

The rehearsals of the opera were under the direction of Professor M. S. de Lara, a Spanish musician. The ballet was directed by Mlle. Quilroni.

EDWARD ELLIS IN PICTURES

One of the last of the prominent theatrical stars to take up picture-acting is Edward Ellis, famous for his wonderful "crook" characterization in "The Dummy," which enjoyed a year's run at the Hudson Theater in New York, and proportionately long engagements elsewhere, and for the character of his acting in association with Holbrook Blinn in the Princess Theater productions. Mr. Ellis is also author of "Any Night."

In "The Law That Failed" by Louis Reeves Harrison, Mr. Ellis will portray a character which it is said fits him like a glove. Apollo Pictures, Inc., will produce the picture for the Art Dramas Program.

FILMING O. HENRY STORIES

The Greater Vitagraph Company is running a series of O. Henry's stories. The leading part of Major Kingman, the Texas sheriff, and later on bank president of the story, "Friends in San Rosario," has been entrusted to Frank Norcross. Thos. Mills is directing all the O. Henry stories.

STUDIO ITEMS

LOUIS K. ANSPACHER, author and playwright, has taken the "oath of allegiance" to Goldwyn pictures. He has written an original play for Maxine Elliott, Goldwyn's noted beauty, who will begin work next week on her first screen production.

WHEN B. S. MOSS's latest and most ambitious screen contribution, "In the Hands of the Law," has its showing shortly, Lois Meredith will illumine the superlative cast, which, incidentally, is now in St. Augustine, Fla., preparatory to the film's completion in six reels, treating of circumstantial evidence and romance from a new angle.

N. K. STOUT, for several years associated with Mutual Film Company affairs under the direction of S. S. Hutchinson, and for the last fifteen months manager of the Mutual Exchange in San Francisco, is to become assistant studio manager at the plant of the American Film Company, Inc., at Santa Barbara.

Eddie Barry and Harry Ham were agile and amusing as the engineer and the rubber respectively. The action speeds along rapidly to a sudden and unexpected finish.

AT FILM THEATERS

AT THE RIALTO

An entertainment calculated to please the widest possible variety of tastes was selected at The Rialto for this week, with Ella Hall in "Polly Hedhead" as the principal photoplay attraction and Charlie Chaplin as chief comedian. E. Alexander Powell, the war correspondent, describing in person his experiences along the Italian front, appears three times a day.

"Polly Hedhead" is a Bluebird Photoplay founded on one of the delightful "Pollypoo" stories by Edgar Jepson.

In "Easy Street," as he calls his latest whimsicality, Chaplin will be seen as the pestered policeman who patrols a beat in a tough neighborhood.

STRAND

At the Strand Theater Sessue Hayakawa, the famous Japanese actor, is seen in a new lanky photodrama, entitled "Each to His Kind," which was especially written for the star by Paul West and prepared for the screen by George Dubois Procter. In this production Mr. Hayakawa portrays an East Indian, the son of the Maharajah, and although educated in an English school, through a girl's fickleness, embittered against the English. In the supporting cast are: Tsuru Aoki, Vola Vale, Ernest Joy, Eugene Palette, Walter Long, Paul Weigel and others.

A newly arrived lot of war pictures taken on the French front are also shown. A new comedy, some interesting and instructive educational studies, and the Strand Topical Review complete the picture part of the program.

"THE PROMISE," FEB. 19

Metro's feature release for Feb. 19 will be a new starring vehicle for Harold Lockwood and May Allison, a five-act picturiza-



"THE GIRL PHILIPPA" BREAKS MANY RECORDS

Anita Stewart in Chambers's Film Is a Decided Success

Following its record-breaking run at the Rialto Theater, New York, "The Girl Philippa," Vitagraph's eight-reel presentation of Robert W. Chambers's famous novel with Anita Stewart in the title role, last week began its country-wide exhibition.

Chicago, Boston, Seattle, Birmingham, Cleveland, Tacoma, Des Moines, Providence, and many other of the great amusement centers have seen their theater owners practically form in line to book this most recent of Vitagraph's special productions.

From present appearances, it seems safe to predict that "The Girl Philippa" is the biggest money-maker, for both exhibitor and producer, yet released through Vitagraph-V. L. S. E.

The magnificent Ziegfeld Theater, in Chicago, began its run of "The Girl Philippa" on Feb. 3. On the preceding Monday, Walter W. Irwin, general manager of Vitagraph-V. L. S. E., was in receipt of information from Chicago telling him that every reserved seat in the Ziegfeld Theater had been sold for the first week of "The Girl Philippa's" run. Similar reports have come from virtually all the cities where the picture has been exhibited.

TURNBULL ADDRESSES CLUB

Famous Players Scenario Head Talks to Women at Waldorf

Hector Turnbull, head of the Famous Players-Lasky scenario department, was sole representative of the motion picture producers of America at the Motion Picture Day session of the Women's Press Club at the Waldorf-Astoria Hotel on Saturday, Jan. 27. The object of the meeting was to discuss the question of censorship, as related to the motion picture and the press, and to obtain an expression of opinion from a representative of the producers as to their attitude toward better pictures.

Mr. Turnbull, on behalf of the motion picture industry, assured his audience that the producers as a whole were earnestly desirous of giving the public photoplays of the highest type and that the objectionable picture, which occasionally found its way to the screen was, after all, only a spurious affair which should not be considered to be representative of the desires and accomplishments of the vast majority of motion picture men. Mr. Turnbull assured his hearers that, in the case of his own company, it had been found that the largest percentage of exhibitors whose opinions had been sought on the question of clean pictures had endorsed unqualifiedly the attitude of the Famous Players-Lasky company in producing only photoplays treated in good taste.



Moody, N. Y.
LOUISE DU PRE.

The happy combination of youth, beauty and extensive experience in picture work amounts almost to success insurance. Louise Du Pre, the little leading lady in the Plimpton Epic feature "Old Ways and New," is the fortunate possessor of these attributes.

Miss Du Pre is a Southern girl with a convent education and a dramatic training that has occupied nearly half of her twenty-one years of life and includes the leading parts in such well-known stage successes as "Hought and Paid For," "The Wolf," and "Hanky Panky."

Miss Du Pre has come to the screen with the stage title of "The Ingenue Vampire," but being of the diminutive, demure type, and abhorring anything that is not pleasing, she has determined to bend all her efforts to appear on the screen only in parts that call for emotional work without the element of questionable motives.

"PAST, PRESENT, FUTURE."

We Tried to Have Mary Miles Minter Reveal the Fortune She Read in William Russell's Palm, But She Wouldn't Tell. They're Both Mutualities.

ARROW FEATURE FOR STATE RIGHTS

"The Deemster" Has Novel Titles—Advertising Matter Ready

The Arrow Film Corporation's super-production, "The Deemster," which is now being sold on the state rights plan, is supplied with novel titles in the way of typographical construction.

Instead of utilizing pictorial or other forms of advertising now in vogue, the Arrow Film Corporation has utilized a new font and set the titles in a particularly attractive fashion, taking account of the fact of legibility.

The picture has been set to music by a famous Russian composer. The first public presentation of the picture is at a trade showing at the Strand Theater, Feb. 8 at 9:30 A.M.

A special and complete line of paper and advertising matter has been prepared for film. Two styles of 20-sheets, two styles of 8-sheets, three styles of 3-sheets, and three styles of 1-sheets have been prepared for this attraction by the most famous artists in the poster business. In addition to this line of paper, special press sheets, lobby display and other material have also been prepared.

100,000 SEE "SNOW WHITE" AT KANSAS CITY

Showing Given Under Auspices of Newspaper Is Big Success

One of the most phenomenal events in the history of moving picture exhibitions occurred last week in Kansas City, when the Kansas City Star, one of the country's best-known newspapers, acted as host to the citizens of their town and the surrounding communities, and presented Marguerite Clark in the Famous Players production of the Paramount Picture, "Snow White," at Convention Hall. More people saw this production during the two days, than have ever seen a motion picture under the same roof in the history of the industry.

A new record was established in motion picture exhibitions through these performances. It was the biggest "party" that had ever been given in any city in the world and from telegraphic reports that have been sent out from Kansas all over the country, it was stated that Convention Hall, with its seating capacity of nearly 20,000 was inadequate to hold the people who desired admission. Over 100,000 people gained admission to the hall.

The exhibition was a free one, given for the benefit of the Orphans Home and charitable institutions of Kansas City and the adjacent towns, and the public was invited without restriction.

FIRST CONQUEST PICTURES

The first five-reel grouped release of Edison Conquest Pictures has been assembled and will be placed on the market as soon as the final arrangements for the distribution of these new Edison productions have been completed.

The first program includes subjects that will prove the contention of Thomas A. Edison that motion pictures can be made entertaining without recourse to the situations that have caused many thinking people to consider them a menace to morality among young people. The outstanding feature of the initial program is a superb three-part production of Ralph Henry Barbour's well-known story of "prep" school life and football, "The Half-Back."

Goldwyn Pictures

Goldwyn's Message To Quincy, Illinois

[And 10,000 Towns Like It.]

MR. SOHM, of Quincy, does not know whether his Belasco Theatre will be able to afford Goldwyn Pictures because he is a "little exhibitor."

This announcement is to assure him and the thousands of other exhibitors like him that the big and powerful Goldwyn productions will be at his disposal and within his reach.

"Little exhibitors" are the backbone of the motion picture industry; they determine the success or failure of a producer. What could be more profitable and satisfying than producing big pictures for the "little exhibitors" as well as for the big ones?

Goldwyn expects to contribute to its own success and solidity in the industry by the cordiality and intelligence of its relationships with the owners and managers of the smaller theatres.

Goldwyn Pictures Corporation

Telephone Vanderbilt 11

16 East 42d Street, New York City

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FEATURE PRODUCER

Some of the Stars I have directed

MARY PICKFORD, MME. PETROVA, HELEN WARE, EDMUND BREESE, VIOLET MERSEREAU, KATHLYN WILLIAMS

In Preparation—Famous Players-Lasky—"THE DUMMY," with Jack Pickford

Address Hotel Marcellas, 103rd St. and Broadway, N. Y. C.

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GAIL KANE

American Film Co.

Santa Barbara, Cal.

HENRY KING

PATHE
BALBOA
STAR

DIRECTING Little Mary Sunshine Stories

Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon" Coming—"Twin Kiddies"

McClure Pictures has kept its Promise!

SEVEN DEADLY SINS

The greatest Money-Maker you ever booked
Read what the Critics say:

Edward Weitzel, The Moving Picture World

"Full of the liveliest sort of action... Deft touches of characters, brief sidelights that reveal intimate and unexpected bits of life, and progressive movement of plot are to be found in this picture-play."

Peter Milne, Motion Picture News

"The casual passer-by whose eye may be attracted by the hectic words 'Seven Deadly Sins,' and who considers to him: 'By Golly, I'd like to see one of 'em,' will by no means be disappointed in 'Envy.' Like as not he will become a permanent patron of the theatre, eagerly seeking the other six of the series. * * * 'Snappy stuff' just about sums up the five reels."

A. G. S., Dramatic Mirror

"If 'Envy' with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by the exhibitors."

Agnes Smith, The Morning Telegraph

"A quick moving modern drama with two charming actresses and a likable actor * * * The series gets a flying start * * * A human note is struck early in the picture * * * It would be hard to find a production better equipped in the way of players."

Exhibitor's Trade Review

"The exhibitor must not treat lightly the value of the publicity and advertising"

McClure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway, New York City.

carried in the McClure publications. Much curiosity must have been aroused in the public mind concerning 'Seven Deadly Sins.' * * * 'Envy' must be pronounced interesting."

Variety. ("Envy")

"A wealth of melodrama with a punch. * * * There is a whole of a battle between a hired gunman and the millionaire. * * * The fans will want to know what happened to the characters after the film ceases."

Variety. ("Pride")

"For action and melodramatic interest it far outdoes the first of the septet. * * * The story is packed to the last inch of capacity with action. * * * If the McClure people can keep up the pace they have set in No. 2 for the rest of the seven, they should find a ready market."

Harriette Underhill, New York Tribune

"If the 'Seven Deadly Sins' continue to be made so attractive, it is going to be difficult to say 'Get thee behind me.'"

Laurence Reid, Motion Picture Mail

"The story is happily not a preachment nor does it present, ostentatiously, a moral * * * The incidents are forged together with a fine regard for sequence and without losing sight of the fact that suspense and animation must be dominant throughout. * * * A tale abounding in thrilling action. * * * All in all, other manufacturers should 'Envy' the McClure Company."



NILES WELCH

LEAD

Technicolor Motion Picture Co.
JACKSONVILLE, FLA.

Current Release—"One of Many" (Metro).

ADELE LANE

Address care DRAMATIC MIRROR.

EDWARD JOSE

ASTRA-PATHE

NO LIMIT, SAYS KALEM

New Series Will Run as Long as Public Wants It

Following close upon the announcement emanating from the Kalem offices that a new two-part series called "The American Girl" and a new single reel series to be known as "A Daughter of Daring," are in the making, comes the news that no limit has been placed upon the number of episodes of either to be produced.

This is in line with Kalem's policy of the past and means that if its new series productions meet with the reception accorded "The Girl from Frisco," "Nin-gamo," and "The Hazards of Helen," that exhibitors can count upon a continuance of "The American Girl" and "A Daughter of Daring" as long as the public may determine.

Frederick R. Becholt, author of the stories for "The American Girl," calls his initial episode "The Black Rider of Tanager."

MISS ILLINGTON LEAVES

Goes West to Begin Work at Lasky Studios

Margaret Illington, announcement of whose engagement as a Lasky star, to make her motion-picture debut in Paramount Pictures recently astounded the trade, departed from her home in New York last week and is now en route for the Lasky studio at Hollywood, Cal. Immediately upon her arrival at the Lasky plant, Miss Illington will begin work on the adaptation of Basil King's successful novel, "The Inner Shrine," which has been chosen as the vehicle of her first appearance on the screen.

While in Hollywood, Miss Illington will occupy the same bungalow which housed Geraldine Farrar when she was engaged at the Lasky studio.

SHERRY AIDS SHOWMEN

William L. Sherry, president of the William L. Sherry Feature Film Company, distributors of Paramount Pictures for New York State, must be given the credit for establishing a system of building business, which is proving one of the biggest boons to theater managers ever offered by any exchange or distributing company. Not only is the plan building business for theaters, but Mr. Sherry has arranged to furnish without charge to the theaters being served from his exchange all necessary accessories with which to conduct the campaign that is making the money for the theaters.

The plan consists in the distribution to the theater's audience of lists of pictures previously shown at the house. Each member of the audience is asked to check the picture he wishes to see rebroadcast, to write his name and address on the slip and return it to the usher.

OH, SAY NOT SO!

A local theatrical and amusement paper prints this startling information: "The National Society for the Suppression of Immoral Motion Pictures was incorporated at Columbus, O., last week." If there are any of that character, why, in the name of mercy, suppress them?

WHAT FILM FOLK ON COAST ARE DOING

News of Importance Concerning Production Activities in California—Changes Among Players

By MABEL CONDON

LOS ANGELES, CAL. (Special).—Constance Talmadge is playing in "Betsey's Burglar," a slavey in a boarding house. The slavey clothes are the modernized "Mountain Girl" leather cuirass, but her turbulent comedy is the same, the robbery and murder and abduction, though her "slavey" gets her "Prince Charming." In this Fine Arts melo-comedy.

Mae Murray's new leading man is Tom Moore, one of Mary Pickford's brothers-in-law.

William Parker has deserted the Universal scenario department, having heard the call from Culver City.

The American Company have found a competent director for Gail Kane, in the person of Rollin S. Sturgeon, whose two Neil Shipman-Vitaphone successes, "God's Country and the Woman" and "Through the Wall," were made under his direction.

Director Frank Lloyd will finish, the gods willing, in two weeks the Fox Feature revolving around William Farnum's blithesome personality.

David Horsley has sold all of his Boston managerie except the acting animals, and it is whispered that he has imported a new Titian-tinted leading lady for the Crane Wilbur features of the series entitled "The Morals of Men."

The Balboa Studio has discovered for the "Little Mary Sunshine" series of kiddie pictures another baby player, whose "try-out" was so remarkable that there was laid on the table the biggest sum ever offered for a series of pictures starring a child.

Director Hal Roach is featuring Lonesome Luke and Bebe Daniels in a Rolin Comedy, showing how "whit-trash" people fight. Luke was knocked out.

Claire McDowell is playing an Indian girl in the Universal drama, "His Mother's People," with Betty Schade and Charles H. Malles, under direction of Henry McRae.

The lover in Clune's "The Eyes of the World," Edward Fell, is feeling yet the results of his almost fatal fall from the high cliff.

William Russell is carrying around several serious lacerations sustained while stopping a runaway horse, to save Francis Billington in his latest finished American Mutual feature written by Neil Shipman.

The Selig feature in the making is founded on facts dug up by Gilson Willets from the big recording books in the criminal cases tried in Chicago. Nearly all the Selig stars and stock company are included in this drama, "Beware of Strangers."

The Universal Nestor Company almost stole the title of a famous old comedy, "She Stoops to Conquer," but the plot and players are *le dernier cri* in film comedies. Lee Moran, Eddie Lyons and Edith Roberts are right up to date.

Clarissa Selwynne, a handsome English character player whose work is becoming known, was somewhat ennuied by the slack season. Then just after she signed with the Selig Company, she received seven offers in one week. Isn't that just the way?

Fred J. Balshofer, President and general manager of the York-Metro Company, gave a medal-for-loyalty-and-ability in the shape of a 4-passenger Marmon car to Harold Lockwood. After which he presented himself another car, and when he reaches New York he will look around for the prettiest car in the market for lovely May Allison. Noah Beery, who admits that he has 318 pounds distributed along his 6 foot 1 frame, has finally found "an intelligent horse, the biggest bay on the lot, and bosses the other Mexicanos horses." Beery is "Villa" who is trying to abduct Mrs. Vernon Castle and her sold in the International serial, "Patria."

The night-shift of the Universal players, during the recent heavy cold rains, were warmed outside by immense salamanders and hot air-blowers, and inside by boilers of hot coffee.

The Vitaphone "lot" is splashed with the vivid colors of the Indians' blankets, with the soldiers' uniforms, and the pioneers' corduroys; with log cabins and teepees, with kicking, biting ponies, and the dingy covers of the "prairie schooners"; with the smiling faces of the placid squaws and plump babies. All this will be in the screened play of Hamlin Garland's "The Captain of the Gray-Horse Troop," featuring Edith Storey and Moreno.

All honor to Clyde DeVinna, Ince cameraman! That director Charles Miller and Dorothy Dalton made "on location" eighty odd scenes between sunrise and sunset was due mostly to DeVinna's foresight and promptness, they declare.

Metro Pictures won over all others in San Francisco, one week. Four Metro features in four of the largest theaters: "Piddin Island," "Vanity," "The Black Butterfly," and the first episode of "The Great Secret."

Director Edward Morrisey showed the clouds on the sunshine of a new Fine Arts comedy by filming Dorothy Gish in rubber clothes arriving at Los Angeles in a pouring rain. Frank Bennett, whose "King Charles IX" in "Intolerance" has struck gold for him, is playing opposite Miss Gish.

Harry J. Cohen, special representative of the Metro Picture Corporation, visited the York-Metro studio and O. K.'d several scenes of "The Hidden Children," featuring Harold Lockwood and May Allison.

President William Parsons of the National Film Corporation is in Los Angeles making arrangements to put on the screen Edgar Rice Burroughs's African jungle story, "Tarzan of the Apes." William F. Wing is on the adaptation.

UNIQUE APPRECIATION

Probably one of the most artistic as well as unique books that has ever been presented to any one was placed in the hands of H. O. Davis, vice-president of the Universal Film Manufacturing Company and general manager of Universal City, this week. The book, which is entitled "One Wonderful Year with H. O. Davis," is handsomely bound in Russian leather. It is composed of 100 pages, each containing a different hand-colored drawing and each page carrying an expression of appreciation of the chief of the Pacific Coast studios of the Universal Company by the head of a department or one of the directors.

The introduction, signed "E Pluribus Unum," is as follows:

"The sentiments in this little book are not mere empty phrases. No one ever entered into a task with greater enthusiasm and more genuine feeling than the associate authors whose names are inscribed within."

"It is hard to imagine a leader who could have inspired a deeper friendship than that which was born on our travels with you through 'one wonderful year.'"

LOEW TO SHOW "V" COMEDIES

Marcus Loew has contracted for forty days' solid booking on all of Greater Vitaphone's "Big V" comedies. This contract, which went into effect on Feb. 2, beginning with the New York Theater, was secured by George Haisdon, Jr., at the New York exchange of Vitaphone-V. L. S. E.

Twenty-seven of the Loew houses are now running "The Secret Kingdom," Vitaphone's new adventure serial, as a first-run attraction. The "Big V" comedies will be featured in the same way by the Loew chain.

ARTCRAFT ISSUES FRAMES

The Artcraft Pictures Corporation has just issued to its exhibitors and exchanges unusually attractive photograph frames for lobby display. A large space is left open for the exhibitor at the top of the frame in which can be inserted the name of the theater and other matter of local interest. Three styles of frames have been prepared accommodating eight 8 x 10, six 8 x 10, two 22 x 28 photos. They have been gotten up in a most artistic manner and are of the double folding variety.

ATTACK ON LAZINESS

McClure's "Sloth" Said to Be Remarkable Picture

According to McClure pictures, "Sloth," starring Charlotte Walker, will be distinctly unique in the method of its presentation. "Sloth" is the sixth of "Seven Deadly Sins," the McClure series of seven five-reel dramas, the first of which was released on January 29.

"Sloth" is a stirring attack upon laziness, wielding a sharp sword upon the idle rich and pleading especially for patriotism among the women of to-day.

Miss Walker is supported by a strong cast, including Miss Mason, George LeGuere, D. J. Flannigan, Jack Crosby, Grace Williams, Charles De Mussett, A. Barrett, Curtis Cooksey, Emil Hach, Hattie Delano, Harry McFadden, and Helen Strickland.

Theodore Marston, the director, has produced a play of an entirely new type. It is said. Hundreds of people were used in the battle scenes, which portray the modes of fighting in 1776 as well as the modern weapons of war.

W. C. TOOMEY IN CHARGE

William C. Toomey has been appointed assistant to the president of the Mutual Film Corporation. The announcement is made by John R. Freuler, Mutual president.

This fills the vacancy left by the resignation of John Cecil Graham, who has gone abroad for another film concern. Mr. Toomey last week took up his work with the Mutual Film Corporation, establishing his offices at 71 West Twenty-third Street, New York Mutual headquarters.

EARLE WILLIAMS IN "THE HAWK"

Earle Williams will be starred in Greater Vitaphone's forthcoming production of "The Hawk," the famous stage play in which William Faversham and Miss Dorian, celebrated French actress, were seen a season ago in New York. Supporting Earle Williams in the Blue Ribbon version of "The Hawk" will be Ethel Gray Terry, Julia Swayne Gordon, Katherine Lewis, Denton Vane, and Mario Majerone.

Paul Seardon will direct the production, which was adapted for the screen by Garfield Thompson.

The Clemmers book
PATRIA
 with
Mrs. Vernon Castle

The first time either of them has ever booked a serial!

James Q. Clemmer, Seattle's famous exhibitor, and his brother Howard Clemmer of Spokane, both book Patria. This is the only time either has played a serial.



There's a reason!
The country's leading showmen all recognize the box office value of this great attraction.

Written by
Louis Joseph Vance
Produced by Wharton, Inc.
for
International
Released by
Pathe

**NATIONAL ASSOCIATION
 ACTIVITIES**



CENSORSHIP THREATENS MANY STATES

**National Association Committee Ready to Take Up Fight—
 President Brady Says United Front Is Imperative—
 List of States Affected**

Twenty State Legislatures are considering Motion Picture Censorship bills and there is danger of enactment in a short time of at least half of them. This is borne out by the reports now in the hands of the National Association of the Motion Picture Industry. This is probably by no means all, as new bills will be introduced daily until well into February.

The censorship committee of the National Association, headed by David W. Griffith, has been laying its plans, and is ready to take up the fight in every State, provided only that the support of the producers, distributors and exhibitors of the country is forthcoming.

So far, many of the most representative concerns in the business have put their shoulders to the wheel, but William A. Brady, president of the National Association, stated last week that without the united support of the whole industry it might develop that it would be hopeless to even start the fight.

"The situation," he said, "is away beyond anything that a small group of men can handle. A dozen of us cannot cover the whole country, and, moreover, a dozen of us cannot assure the Legislators of the country that the industry is capable of controlling itself. The State Superintendent of Education of Oklahoma is pushing a censorship bill this year because at the last session a few reputable exchange men promised him something and then the outsiders did not live up to the promises. We have got to go to the country united, both in our ideas and in our pocketbooks, or there is no

use of going at all. It is up to every one of us, individually and the least of us who stays out can spoil the whole plan. It is up to the States rights producer and to the maker of one-reel comedies just as much, if not more than to the biggest concern in the industry. Do they want to avoid censorship or pay a dollar a reel for examinations in twenty States? It's up to them and I hope you will tell them so."

Here is the list of bills already introduced. It will be read with interest by every man in the business:

WASHINGTON, D. C.—Congress is considering a revised edition of the Smith-Hughes bill of last year.

ARKANSAS.—Censorship bill is pending in the Legislature, although there is no public demand for it and the newspapers are giving it practically no attention. It is stated that exhibitors are passive and that unless action is taken by the national body the bill will be passed by default. Examination fee provided in the bill is \$2 per reel.

COLORADO.—Censorship bill, modeled on Kansas law, has been introduced. Parent Teachers' Association having secured recognition by Denver exchanges of the Association's reviewing staff, is opposing legal censorship. The Rocky Mountain Screen Club, however, is much exercised over the situation and is asking help.

ILLINOIS.—Two bills are pending giving censorship under another name. One provides that "any place of amusement in which public entertainment of a lewd or indecent character, or tending to corrupt public morals, is given, is declared a public

nuisance." Provision for its abatement as a nuisance is given. The other bill makes it a felony, punishable by a fine of \$25 to \$500 and imprisonment for one year, or both, for any manager to present such an entertainment. Sunday closing is provided for in another bill in case half of the receipts go to charity. The exhibitors are organized, but ask for aid from the National Association.

IOWA.—A bill for censorship in the State of Iowa is being actively pushed and aid is asked.

KANSAS.—The Kansas Branch of the Exhibitors League reports that it seems impossible to eliminate censorship altogether as had been hoped. The following is the plan upon which the Kansas League is working. A bill has been introduced reducing the censorship fee from \$2 to 50 cents per reel and to have the censoring done by the Welfare Board. The Welfare Board is reported to be friendly to the motion picture people.

MASSACHUSETTS.—A bill providing for the Board of Censorship with salaries of \$2,000 per year and charging \$1 for single and \$2 for multiple reel pictures was introduced on Jan. 12.

MICHIGAN.—A censorship bill similar to the law of Ohio has been introduced, the charge to producers to be \$1 for single reels and \$2 for multiple reels, etc. Local exchange men and exhibitors are calling for help.

MISSOURI.—Censorship bill has just been introduced providing for a Board of Censors to pass upon both the films and advertising matter.

NEBRASKA.—It is reported that a bill will be introduced into the Nebraska Legislature providing for censorship by a paid State board.

New York.—Sunday closing legislation must be fought through. Proposal to tax the industry has resulted in the formation of a committee to investigate. This committee is now holding session.

NORTH CAROLINA.—Censorship bills are pending and there is opportunity to lower the tax in the insurance rate now legalized in that State, if action is taken at once.

OKLAHOMA.—Censorship bill is pending, recommended by the State Superintendent of Public Instruction, who has made an active campaign in favor of this bill. In a letter to the National Board of Review this official says: "If the moving picture men who talked to me a year ago had kept their promise and assisted me as they agreed to do, it is very doubtful if I would have made my recommendation this time. I am not in favor of local censorship such as they have in Kansas, but I do believe, in fact know, that this business ought to be regulated in a way not to show some of the pictures to children which are now being shown."

OREGON.—A bill making it a felony to manufacture, import, distribute or exhibit any indecent or obscene article, picture, etc., including motion pictures, was introduced on Jan. 15.

TENNESSEE.—Censorship bill has been introduced at the request of the Council of Women of the State and is being backed by them in the Legislature.

TEXAS.—A bill is pending in the Legislature closing all motion picture theaters on Sunday.

UTAH.—Hearing on the censorship bill pending before the Utah Legislature is to be deferred until Feb. 1 only. The situation is very serious. The fee is to be \$2 for each reel.

VERMONT.—Two bills are pending, one prohibiting theater owners from admitting children under 15 years not accompanied by parent or guardian, and the other making it a felony for anyone to exhibit "moving pictures of a vulgar or immoral character, or which depict burglaries, train robberies or acts which constitute a felony."

WASHINGTON.—A bill providing for the censorship of motion pictures in the State of Washington will be introduced this week.

WEST VIRGINIA.—Bill modeled on Pennsylvania law has been introduced. Exhibitors of the State are trying to get together and have been asked for contributions by local lawyers.

WISCONSIN.—Censorship bill is pending, with considerable feeling against motion pictures back of it. Exchange men and exhibitors are looking to the National Association for help.

**MARY PICKFORD WILL
 LEAVE SOON FOR
 CALIFORNIA**

**After "Poor Little Rich Girl" She Will
 Work in West**

It has just been announced by the Artcraft Pictures Corporation, that immediately following the completion of Mary Pickford's latest picture, "A Poor Little Rich Girl," now being produced at Fort Lee, she will temporarily forsake her Eastern studios and take up the production of several new Artcraft releases on the West Coast.

A big studio has been taken over for her in Los Angeles and work on the next Mary Pickford-Artcraft picture will be commenced shortly after her arrival there.

It is understood that Miss Pickford will appear in several subjects during her stay in California, among these being, "Rebecca of Sunnybrook Farm."

MOTION PICTURE MAIL.

JANUARY 27, 1917.

S. L. Rothapfel says

I SAW "Joan the Woman," produced by Jesse L. Lasky under the personal direction of Cecil B. DeMille, and as a lover of the moving picture I consider it a treat for every one to go and see this production at the Forty-fourth Street Theatre.

In my opinion, I consider it the greatest picture since "The Birth of a Nation" and one that will take equal rank with this great production.

In many respects it is even finer. If we are to develop the moving picture, if we are to make it the glorious institution that we want to make it, if it is to rise to the point where it can truly be called an art, every moving picture fan owes it to himself and to the picture to support an effort of this kind.



GREATER THAN PRAISE!

from the critics and leading authorities of the industry is the public enthusiasm for

"JOAN THE WOMAN"

of which

GERALDINE FARRAR

is the star and
CECIL B. DEMILLE

is the producer

now being presented twice daily to capacity audiences by JESSE L. LASKY at the Forty-fourth Street Theatre, New York, and the Majestic Theatre, Los Angeles.

CARDINAL FILM CORPORATION

485 FIFTH AVENUE
NEW YORK

MORE "CLOSEUPS" OF INDUSTRY

Film Producers, Exhibitors and Distributors Testify at Hearings of Tax Investigators; Various Reasons Against Levy Are Given

Some more closeups of the motion picture industry were flashed at the Murray Hill Hotel, where the inquiry into the possibility of imposing another tax on the industry were resumed by the Wheeler legislative committee last week. The first witness on Wednesday was Theodore W. Wharton, president of Wharton, Inc. He said that the cost of production of films was beyond all reason in comparison with returns and that the industry is not on a substantial basis. Another witness at the same meeting was William Wright, general manager of the Kalem company. He testified that his company had lost \$100,000 last year. He pronounced the conditions in the film business deplorable and extremely unprofitable because of overproduction and unbusinesslike methods, and that if a new tax was saddled on it would practically ruin the industry.

At the afternoon session the principal witnesses were Samuel Rothapfel, managing director of the Rialto Theatre, and Richard Rowland, president of the Metro Pictures Corporation. Mr. Rothapfel concluded his testimony with the following generalization:

"I think the industry is going to cleanse itself. No amount of censorship can stop it. Like a baby growing too fast, it is as yet hardly able to toddle on its feet, but it will broaden, and is bound to be a great influence in the amusement world. It now lacks

ethics and business judgment. A reorganization is bound to come, but the beneficent results, financially speaking, will not be felt for four or five years. I believe the inflated companies are bound to burst within the next twelve months, for there is no hiding the fact that a war is on."

Mr. Rowland's testimony principally concerned the inner workings of his company. At Thursday's session one of the most important witnesses was W. W. Hodgkinson, president of the Triangle Distributing Corporation. He said that stock watering was responsible for a great deal of the financial chaos that now exists in the industry. On Friday Marcus Loew and Mitchell Mark were the star witnesses. Mr. Loew has no fault to find with his business, he said, but he knew that a great many other exhibitors were carrying on an unprofitable business.

Since the inquiry closed the previous week the committee decided to investigate the financial standing of the various companies and branches. It sent to about forty manufacturers and distributors a letter explaining the work of the committee. Accompanying the letter was a printed list of forty-six questions to be answered and returned as soon as possible. These questions were in a general way similar to those that have been asked by Senator Hinman of the witnesses who have appeared in person.

The inquiry was adjourned until Feb. 7.

RIALTO BOOKS "SKINNER"

Manager Rothapfel Praises Essanay Production

"Skinner's Dress Suit" will have its premier in Greater New York at the Rialto, where it will be shown for a week, beginning Feb. 18. This Essanay production, featuring Bryant Washburn and released through Kleine-Edison-Selig-Essanay Service, is said to be one of the best pictures of the day. Indeed, Mr. Rothapfel, manager of the Rialto, is quoted as saying: "Skinner's Dress Suit" is the best picture I have seen in two years." When this statement comes from the ultra-progressive manager of the Rialto, it must be accepted as evidence that the picture has exceptional merit.

For the first time in its history, the Piccadilly Theatre, Rochester, N. Y., Walter Hoff Seeley, manager, has departed from its usual policy, shelved its regular program feature for three days and will play instead Feb. 8, 9 and 10, Essanay's "Skinner's Dress Suit," released through Kleine-Edison-Selig-Essanay Service.

"ROYAL PAUPER," FEB. 19

A change in the date of the release of "The Royal Pauper," a five-reel Edison production in which Francine Larrimore, the Broadway star, appears, has been made. First announced for release through the Kleine-Edison-Selig-Essanay Service on Feb. 12, this picture will not be distributed until a week later, Feb. 19.

"Civilization," the Thomas H. Ince \$1,000,000 cinema spectacle, is on its way to Japan in charge of E. R. Champion, who has been exploiting the picture in the South.

"THE WHIP" AROUSES STATE RIGHTERS' INTEREST

Big Tournear Production Sought by Buyers World Over

Inquiries from states rights buyers from all over the world are pouring in for the rights to "The Whip," the big melodrama that Director Maurice Tournear has adapted to the film, after eight months of strenuous application, the employment of perhaps twenty thousand or more people in certain scenes and the introduction of harmonized realism that experts acclaim in advance will make the feature one of the most remarkable productions in all the country's list of extraordinary film output. The incentive for the interest in the new production is said to lie quite as much in the fact that the big melodrama is the first states right effort of its director, as it does in international knowledge of the popular character of "The Whip" as a box-office attraction.

Everyone recalls the keen competition and veritable commercial excitement acent the open territory for "The Birth of a Nation," when it was announced that D. W. Griffith was adapting "The Clansman." Similarly, when Thos. H. Ince announced preparations for marketing "Civilization," another furor followed. The interest in the first Tournear open market release, it is said, easily parallels the first excitement over these two big features. Paragon Films is supplying information on the subject.

KESSEL AND BAUMAN SELL TO TRIANGLE IS REPORT

Former to Remain with Company, George Bauman to Retire, Is Said

It was reported the latter part of last week that Kessel and Bauman, controlling the New York Motion Picture company, had sold out their interests to Triangle. George Bauman will retire from the picture industry for a year at least, and Adam Kessel will remain with Triangle in an executive capacity, probably in connection with his own company. One of the conditions of the sale was that the two men will not engage in film production except under the Triangle banner.

Kessel and Bauman are known in pictures and it was this firm which had the Keystone plant, among others, and was the first to show Charles Chaplin on the screen. When the Triangle was formed the N. Y. M. P. company was one of the allies.

It is probable that H. E. Aitken, president of Triangle, engineered the Kay Bee purchase.

"INTOLERANCE" KEEPS UP CHICAGO RECORD

Also Makes Hit in Other Cities Along Route

D. W. Griffith's "Intolerance," in Chicago, still continues to attract capacity audiences to the Colonial Theater, and from all indications the big spectacle is destined to run there for months to come. For ten weeks ending last Saturday night the gross earnings of this particular organization totaled \$123,967.75.

That the company which has been playing at the Davidson Theater, Milwaukee, the past two weeks made a hit in the city is evidenced by the fact that it scored a gross of \$21,410.50.

At Richmond last week in a three-day engagement at the Academy of Music, the southern company played to \$4,950.00.

CLUBWOMEN PRAISE PICTURE

Welfare workers and clubwomen of nation-wide prominence recently attended a private showing in New York of the moral pantomime, "One of Many," soon to be released on the Metro program, in which Frances Nelson is to star. This feature is presented by Arthur James, head of the scenario, publicity and advertising departments of the Metro Pictures Corporation, who makes his debut as a producer. The welfare workers and clubwomen who saw the picture were enthusiastic in their praise of this photoplay, laying special stress on its influence for good. They heartily endorsed the report of the National Board of Censorship, which was lavish in its praise of "One of Many."

"CIVILIZATION" IN PORTO RICO

"Civilization," the Thomas H. Ince spectacle, has had its first Porto Rico presentation last week. It was offered simultaneously at the two principal theaters of San Juan, the capacity of which equals thousands, and yet so great was the interest in the spectacle that crowds were unable to obtain admission. The Ince spectacle, as we have already stated, is being booked and shown in all the countries of South America, as speedily as the exigencies of showmanship will permit. The presentation was made by the Metal Film Corporation, a local organization handling the picture in Porto Rico.



GERALDINE FARRAR.

As "Joan" in Lucky DeMille Picture, "Joan the Woman," Produced by Cardinal. From Painting by Stiles Dickinson.

COMEDIES TO BE ON THE WORLD'S LIST HENCEFORTH

Success of "Tillie" Is Cause for Modification of Plans

William A. Brady and the other officers of the World Film Corporation have been in conference several times during the past week concerning the advisability of adopting a more elastic policy than heretofore in the company's productions. These discussions admittedly have been brought about by the recently released farce called "Tillie Wakes Up," in which Marie Dressler is the star and Johnny Hines, the lively young comedian, plays the "opposite" role.

This is the first comic picture made by the World-Brady interests in more than five months. The last previous experiment of this corporation in light entertainment upon the screen was called "The Summer Girl," successfully issued last August. Since then World pictures Brady-made have adhered to the serious side of the drama.

The reception of the Dressler farce has decided Mr. Brady and his associates to modify their exclusively dramatic output and manufacture a series of comedy productions to be released at stated intervals—say once a month—by way of responding to the demand so suddenly uncovered by "Tillie Wakes Up."

NOVEL KEYSTONE COMEDY

"Nick of Time Baby" Has Unusual Features

"The Nick of Time Baby," which Mack Sennett declares is one of the best Keystone Comedies ever made, will be the first independent release.

It is a story of an orphan boy who is almost cheated out of a fortune, but aside from the story itself there are said to be many thrills and unique stunts seldom encountered in filmdom.

For example, "The Nick of Time Baby" introduces "Teddy," a Great Dane of almost human intelligence. Not only does "Teddy" save a baby from drowning, but he also takes it home, puts it in bed, gets its bottle and puts it in the baby's mouth. And this is only one of his stunts.

"The Nick of Time Baby" is more than mere comedy, it is stated, telling a real heart interest story that cannot but appeal to old and young.

MUTUAL NOTES

Announcements of Interest from Various Studios

Helen Holmes and J. P. McGowan will appear at the Pantages houses in their respective roles of Helen Dawson and Jim Blake, which they portrayed in "A Lass of the Lumberlands."

"The Gentle Intruder," Mary Miles Minter's sixth Mutual star production, which is her next release, introduces us to another Mary—a Mary-with-her-curly-done-up.

W. H. Rippard, formerly manager of the Wilkes-Barre branch of the Mutual Film Corporation, has been appointed assistant manager of the Philadelphia office. Mr. Rippard is succeeded by Bert King of the Wilkes-Barre Mutual Exchange.

One of the largest and wealthiest audiences ever assembled in America witnessed a showing of "Miss Jackie of the Navy," second of the Margarita Fischer series of Mutual star productions, at the famous Hotel del Coronado.

A glimpse into the Bohemian life of the artists of the Latin Quarter of Paris is given in "The Greater Woman," the first of the Marjorie Rameau pictures to be distributed through Mutual.

WILLIAMSONS PLAN INNOVATION IN INDUSTRY

Will Release Productions Simultaneously the World Over

What is considered an innovation in the exploitation of motion picture productions has been carefully worked out and will be adopted by the Williamson Brothers, of submarine picture fame, in handling their future pictures, according to an announcement sent out this week. In explaining the platform and underlying principles of the new move, George Williamson, secretary of the Submarine Film Corporation and active head of the Williamson Brothers interests, said, in part:

We have decided to try the experiment of simultaneously presenting our future big productions in all the large cities of the world on a given date. In other words, when we open a production in New York, Chicago and other American cities, we shall also have arranged in advance to give the first showing of that same production in the principal capitals and large cities of foreign countries.

Our plans for the future are rather ambitious and in order to take care of our business along the lines indicated, we have set aside a first year's appropriation sufficient to perfect a world-wide marketing organization, whose ramifications will thoroughly cover the globe.

As the first step in carrying out this plan, we have selected and consummated contracts with three special representatives. In this connection, we have arranged with Russell E. Shanahan to represent our interests in England and Europe, including the Scandinavian countries. Stephen T. King, who sails this week for South America, where he will handle our productions and arrange our business affiliations throughout the Latin-American countries, and Stanley H. Twist, who sails within a fortnight on a complete round-the-world trip, during which he will visit South and East Africa, India, Burma, Ceylon, Straits Settlements, Java, Sumatra, Siam, the Orient, Philippines, Australasia and Hawaii. Mr. Shanahan is already in London, which he intends to make his headquarters.

WANT BIRTH CONTROL LEADER

CHICAGO, ILL., (Special).—Women's birth control organizations throughout the country have appealed to Dr. Harry J. Halseiden of this city, to lead the national fight for birth control.

The widely known surgeon, who is chief of staff of the German American Hospital of this city has refused on the ground that he is not a believer in birth control as advocated by the women's organization.

It was Dr. Halseiden who created a furor in medical and family circles several months ago by refusing to operate to save the life of a deformed baby. That refusal was the start of a nation wide fight started by him in which he has sought the use of the film, appearing as the star in "The Black Stork," a five-reel photoplay revealing a story to prove that babies brought by the black stork should not be allowed to live, while those brought by the white stork should be nurtured and developed to maturity.

DECISION IN TITLE CASE

In the suit brought by Selig Polyscope Co., against the Unicorn Film Service Corporation, to restrain the latter from using the title "The Rosary" as the name of a photoplay, Justice M. Erlanger, in the Supreme Court, found for the plaintiff last week.

The Justice says in part: "It appears from the evidence that this representation both on the stage and as a motion picture had met with marked acceptance by the public and that the good will acquired by the plaintiffs in the production under this chosen title, 'The Rosary,' became of substantial value."

CAWS COMEDIES SIGNS WEST

Billy West has signed a contract with The Caws Comedy Corporation. It is stated, for a period of five years at a salary approximately \$25,000 per year. These pictures will be distributed by The Caws Comedy Corporation to the film industry on the state rights basis. The first release will be March 1.

SHOW LINDER COMEDY

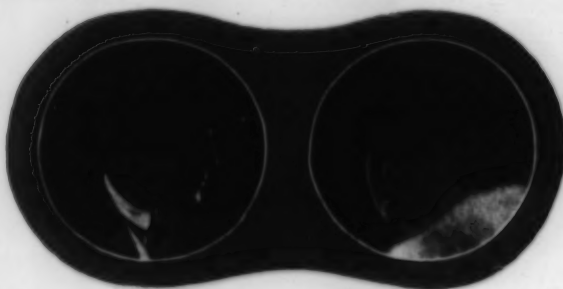
Max Linder, the famous European screen comedian, made his first appearance in a "Made in America" production when the Essanay-Linder farce "Max Comes Across" was shown to the reviewers and the trade at the New York Roof Tuesday morning, Feb. 6, at 11 o'clock.

ONCE A WEEK NOW

Universal Screen Magazine will be issued once a week instead of semi-monthly beginning Feb. 29. The services of 190 cameramen have been placed at the disposal of Jack Cohn, the editor.

BETTY HOWE, International star, who had prominent parts in several of the episodes of "Beatrice Fairfax," has just been discharged from a hospital in Brooklyn, where she underwent a serious operation for appendicitis.

ART DRAMAS



WILLIAM L. SHERRILL

presents

DOROTHY BERNARD

and

JACK SHERRILL

in

"THE ACCOMPLICE"

A novel theme developed in a strikingly dramatic manner, featuring two star players of proven box-office magnetism.

There is an Art Dramas exchange in every important film center in America

116 WEST 39TH STREET NEW YORK CITY

DO YOU WANT A HUMAN-INTEREST STORY OF A CHILD?

Most Exhibitors Do. So Most Exhibitors Will Book

"THE ROYAL PAUPER"

a five-reel production of the studios of

THOMAS A. EDISON, INC.,

that features the young and beautiful Broadway star

FRANCINE LARRIMORE

"The Royal Pauper" is not a story of kings and castles and mighty people and beautiful things. It is not a wearying drama based on the complex "problems" of life. The "royal pauper" is a little girl who is crowned only with her golden hair and who is only a princess in an imaginary fairyland that she creates in the atmosphere of a poorhouse. Her faith and goodness, however, make her dreams come true and the day comes when a valorous knight lays the crown jewels of love and happiness at her feet.

It is a story that makes you smile through your tears, and it is superbly staged and acted.

Have you booked "The Master Passion" and re-booked "The Cossack Whip"?

If you have neglected to do either, act at once. There are three other Edison five-reel productions that warrant an inquiry on your part. Write or wire

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 Fifth Avenue, New York, and other principal cities

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TRIANGLE

SUNDAY, FEB. 10th

ROBERT HARRON

in
"THE BAD BOY"

AND
A Triangle Comedy
"THE TELEPHONE SELLS"



THURSDAY, FEB. 22nd

ENID BENNETT

in
"PRINCES OF THE DARK"

AND
A Triangle Comedy
"WHEN HEARTS COLLIDE"



SUNDAY, FEB. 10th

The special Mack Sennett-Key-Dee Comedy
"STARS AND BARS"

A Real Star of Fun



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

BURTON KING

DIRECTING
MME. PETROVA

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program Famous Players		
Date	Title	Star
Jan. 18	A Girl Like That—Drama	Irene Fenwick, Owen Moore
Feb. 19	The Fortunes of Fifi—Drama	Marguerite Clark
LASKY		
Jan. 15	Betty to the Rescue—Drama	Fannie Ward
Jan. 22	Lost and Won—Drama	Marie Doro
Jan. 25	The Golden Fetter—Drama	Wallace Reid and Anita King
Feb. 1	A Mormon Maid—Drama	Mae Murray
Feb. 5	Each to His Kind—Drama	Sessue Hayakawa
Feb. 12	The Black Wolf—Drama	Lou Tellegen
Feb. 22	The American Consul—Drama	Theodore Roberts
Feb. 26	Winning of Sally Temple—Drama	Fannie Ward
PALLAS		
Feb. 1	The Wax Model—Drama	Vivian Martin
Feb. 8	Her Own People—Drama	Lenore Ulrich
MOROSCO		
Jan. 11	The Happiness of Three Women—Drama	House Peters, Myrtle Stedman
Jan. 29	His Sweetheart—Drama	George Heban
PATHE GOLD ROOSTER FEATURES		
Thanbouser		
Jan. 7	Her New York—Drama	Gladys Hulette
Jan. 21	The Image Maker of Thebes—Drama	Valkyrien
Feb. 4	A Modern Monte Cristo—Drama	Vincent Serrano, Thomas A. Curran, Helen Badgley, Boyd Marshall
Astra		
Jan. 14	Kick In—Drama	William Courtenay, Mollie King, Robert Clugston, and Suzanne Wills
Balboa		
Feb. 18	Her Life and His—Drama	Florence La Badie
Jan. 28	Twin Kiddies—Drama	Baby Marie Osborne, Henry King, Daniel Gilfeather, Henry Grey, and Loretta Beecker

Feb. 11	Sold at Auction—Drama	William Conklin, Lois Meredith, Marguerite Nichols, Frank Mayo
Greater VITAPHONE V. L. S. E. INC.		
Jan. 15	Blind Justice—Drama	Katherine Sanders
Jan. 19	Indiscretion—Drama	Lillian Walker
Jan. 22	Her Right to Live—Drama	Harry Hyland and Antonio Moreno
Jan. 29	The Glory of Yolanda—Drama	Edith Story, Antonio Moreno and William Duncan
Feb. 5	Money Magic—Drama	Edith Story, Antonio Moreno and William Duncan
Feb. 12	Who Shall Cast the First Stone—Drama	Alice Joyce and Harry Morry
Feb. 19	Kitty Mackay—Drama	Catherine Chisholm Cushing
Feb. 26	The More Excellent Way—Drama	Anita Stewart
UNIVERSAL RED FEATHER		
Jan. 15	The Double Room Mystery—Drama	Hayward Mack and Edward Haman
Jan. 22	Heart Strings—Drama	Allen Holubar and Maud George
Jan. 29	Love Affairs—Drama	Ruth Stonehouse and Jack Mulhall
Feb. 5	The Scarlet Crystal—Drama	Herbert Rawlinson, Betty Shale, and Dorothy Davenport
Feb. 12	Me and M' Pal—Drama	Edna Flugrath
Feb. 19	The Terror—Drama	Jack Mulhall
MUTUAL-AMERICAN		
Jan. 15	Beloved Rogues—Comedy	Kolib & Dill
Jan. 22	The Gentle Intruder—Drama	Mary Minter
Jan. 29	Partners—Drama	Charlotte Walker
Feb. 5	Where Love Is—Drama	Ann Murdoch
Feb. 12	Damaged Goods—Drama	Richard Bennett
TRIANGLE Fine Arts		
Jan. 14	The Little Yank—Drama	Dorothy Gish
Jan. 21	Nina, the Flower Girl—Drama	Bessie Love
Jan. 28	The American—Com.-Drama	Douglas Fairbanks
Feb. 4	Jim Bludso—Drama	Lucas
Feb. 11	The Girl of the Timber Claims—Drama	Constance Talmadge
Feb. 18	The Bad Boy—Drama	Harron
Key-Dee		
Jan. 14	The Bride of Hate—Drama	Keenan-Margery Wilson
Jan. 21	The Iced Ballet—Drama	William Desmond
Jan. 28	Chicken Cacy—Com.-Drama	Dalton
Feb. 4	The Crab—Drama	Thelma Salter-Keenan
Feb. 11	The Gun Fighter—Drama	Hart
Feb. 18	A Princess of the Dark—Drama	Bennett
BRADY-WORLD		
Jan. 15	The Man Who Forgot—Drama	Robert Warwick, Gerda Holmes, and Doris Kenyon
Jan. 22	The Bondage of Fear—Drama	Ethel Clayton, Rockcliffe Fellowes, Arthur Ashley and John Bowers
Jan. 29	Tillie Wakes Up—Comedy	Marie Dressler
Feb. 5	A Hungry Heart—Drama	Alice Brady
Feb. 12	The Red Woman—Drama	Wall Kane
Feb. 19	A Square Deal—Drama	Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostrich
Feb. 26	The Family Honor—Drama	June Elvidge and Robert Warwick
BLUEBIRD		
Jan. 15	Her Soul's Inspiration—Drama	Ella Hall
Jan. 22	The Devil's Pay Day—Drama	Franklyn Farnum
Feb. 5	The Mysterious Mrs. M.—Drama	Harrison Ford, Mary MacLaren
Feb. 12	The Reward of the Faithless—Drama	Wedgewood Nowell, Betty Schade
Feb. 19	The Man Who Took a Chance—Drama	Franklyn Farnum, Agnes Vernon
Feb. 26	The Saintly Sinner—Drama	Ruth Stonehouse
METRO Pictures		
Holfe		
Jan. 15	The White Raven—Drama	Ethel Barrymore
Arthur James		
Feb. 12	One of Many—Drama	Frances Nelson
Popular		
Jan. 20	Bridges Burned—Drama	Mme. Petrova
Feb. 26	The Secret of Eve—Drama	Mme. Petrova
Columbia		
Jan. 22	Threads of Fate—Drama	Viola Dana
Feb. 5	The End of the Tour—Drama	Lionel Barrymore
Yorke		
Jan. 1	Pidgin Island—Drama	Harold Lockwood and May Allison
Feb. 19	The Promise—Drama	Harold Lockwood and May Allison
K. E. S. E. SERVICE		
EDISON		
Jan. 8	The Master Passion—Drama	Mabel Trunelle, Robert Conness
Feb. 10	The Royal Pauper—Drama	Francine Larrimore
Essanay		
Jan. 15	Little Shoes—Drama	Henry B. Walthall
Feb. 5	Skinner's Dress Suit—Drama	Bryant Washburn
SELIG		
Jan. 22	Princess of Patches—Drama	Vivian Reed and Charles Le Moyne
Feb. 12	The Heart of Texas Ryan—Drama	Bessie Eyton, George Faucett
ART DRAMAS, INCORPORATED		
APOLLO		
Jan. 18	God of Little Children—Drama	Verna Stanton
Feb. 1	Rosie O'Grady—Drama	Viola Dana
Feb. 22	Pride and the Devil—Drama	Alma Hanlon
VAN DYKE		
Jan. 25	Her Good Name—Drama	Jean Sothorn
WILLIAM SHERRILL		
Feb. 8	The Accomplice—Drama	Jack Sherrill and Dorothy Bernard
ERROGRAPH		
Feb. 15	The Moral Code—Drama	Anna Q. Nilsson and Walter Hitchcock
FOX FILM CORPORATION		
Jan. 15	Bitter Truth—Drama	Virginia Pearson
Jan. 22	The Darling of Paris—Drama	Theda Bara
Jan. 29	The Primitive Call—Drama	Gladys Coburn
Feb. 5	One Touch of Sin—Drama	Gladys Brockwell
Feb. 12	The New York Peacock—Drama	Valeska Suratt
Feb. 19	The Honor System—Drama	Milton Sills
SPECIAL AND STATE RIGHT FEATURES		
FROHMAN		
Nov. 1	The Witching Hour—Drama	C. Aubrey Smith
SELZNICK		
Nov. 1	War Brides—Drama	Alla Nazimova
Nov. 1	The Foolish Virgin—Drama	Clara Kimball Young
Nov. 1	Panther—Drama	Norma Talmadge
Dec. 1	Vera, the Medium—Drama	Kitty Gordon
Dec. 1	The Argyle Case—Drama	Robert Warwick
ARTCRAFT		
Jan. 8	The Pride of the Clan—Drama	Mary Pickford
Feb. 1	Broadway Jones—Comedy	George M. Cohan
UNITY SALES CORPORATION		
Dec. 15	Humanizing Mr. Winsby—Drama	
Jan. 15	Glory—Drama	
SERIALS or Series		
Nov. 6	Loss of the Lumberlands—Signal Mutual	
Jan. 15	Patric—Pathe	
Jan. 15	Yellow Menace, "The Casket of Talented Treasure"—Unity	
Jan. 24	Girl from Frisco, "The Wolf of Los Alamos"—Kalem	
Jan. 26	Grant, Police Reporter, "The Violet Day"—Kalem	
Feb. 11	Pearl of the Army, "A Million Volunteers"—Pathe	
Feb. 12	The Seven Deadly Sins—"Greed"—McClure	
Feb. 12	The Great Secret, "Dragon's Den"—Metro	



A SAILOR'S wife, a sailor's star should be.

Yo-ho, yo-ho—
The strident voice of the Truculent Poet awoke the echoes in the little Cafe Nemo and disturbed the few regular patrons who had reached there. The other members of the Cormorant's Club began to arrive slowly and the round table was soon well surrounded with its accustomed faces.

"For goodness' sake, stop that yodling," cried the Orator, "you're making a public nuisance of yourself."

The Truculent Poet ceased quite suddenly and looked at the other in hurt surprise:

"In the first place, matey," he remarked, "that ain't yodling; in the second, it's a good old song—a song with feeling an' emotion."

"Emotion!" the Gentle Critic snorted.

"Don't we get enough emotion in the motion pictures, without your handing us anything like that? Where'd you get yours? Over at Joe Miles's party?"

"I wasn't there," retorted the Poet, "but if I had been you'd have known it."

"Yes, I suppose I would. Which reminds me—Terry Hamsaye says that there's a new dance shown in the Gaumont Mutual 'Reel Life'—called the 'toddle.' It's the invention of H. Hepburn Wilson of New York—he dances it with Dorothy Day for the Mutual."

"The 'toddle,'" reflected the Poet. "Now that's what I call interesting. I was always a great hand for dances. When I was skipper of the *Perdy* we used to have dances in the grand salon every Tuesday night—an' I was the pride of the dance."

The Man in the Corner looked up in disgust.

"You're the most unblushing disciple of Ananias I've ever heard talk. Haven't you been telling us all along the *Perdy* was a scow? Now you talk about a grand salon—on a scow!"

The Poet smiled:

"Excuse me! That was after she was remodeled and made into a pleasure craft."

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"Leander Richardson handed me a funny one the other day," remarked the Gentle Critic. "You see, the Paragon bunch were down on the Chesapeake Bay shore recently taking some scenes for 'The Whip.' Mr. Brady was along and an old chap, justice of the peace and manager of the local picture house asked William A. if he couldn't help him to figure out some way of stopping his losses at the theater. There are 300 inhabitants in the town. Mr. Brady talked with the old chap and found his two shows a week totaled in expenses \$12.25."

"An' by gosh, I lose as much as \$3.60 some weeks. Can't get 'em comin' somehow!" asserted the jurist-impressionario with a melancholy aspect.

"Maybe you have too many on the free list," was suggested.

"Well," the old fellow returned, "the boy down to the drugstall's takes tickets and sees the pictures free for his pay. Last week, I caught him passin' in a friend of his'n and he had to put up 10 cents. So you see, 'tain't carelessness—maybe my attractions ain't right—what do you think?"

"Mr. Brady advised him to find a partner with capital or else quit the game and pocket his losses."

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The Truculent Poet nodded, understandingly. "I know how it is in a small town," he observed, "trying to make ends meet. Like I used to say, a chap was in luck if he made one end meet and the other bread! You see I was raised in a place with four hundred inhabitants. But, of course, I got out early."

"What did you do?"

"Do? What'd I do? I left because I was too big for the town. They hadn't no new ideas. An' I was full of 'em. So I went to Chicago and got started in a seafarin' life. I wrote a poem about my early life—let's see if I can recall it:

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"You may read about the great men who from small beginnings grow
To be geniuses and wear a golden crown—
But I tell you it's a handicap; you seldom stand a show
If you're born down in some little one-horse town!

Now when I first saw the light of day 'twas in a place so small
You could scarcely find it marked upon the map.
An' the only thing that saved me from oblivion was gall.
If I'd stayed there I would be an awful yap—"

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He was interrupted by the Orator who, with the assistance of Ben Grief, poured the contents of a mug of ginger ale down his throat. He gurgled and sputtered and finally recovered his breath and started upon a combination of nautical invective that turned the air a sickly blue.

"I see," quoth the Orator, "that Terry Hamsaye is quite elated over the fact that he started something with that idea of substituting the word 'pix' for 'movies.'"

The Gentle Critic nodded. "He got a lot of funny replies. Bide Dudley said, 'I always pix a short word when I can.'"

"There ought to be some sort of punishment for that," declared the Man in the Corner. "I agree with Julian Johnson of the Chicago Photoplay Magazine, who asked plaintively, 'What nut sprung that idea?'"

"Well, can you suggest anything better?"

"I can," broke in the Poet, who had recovered his equanimity. "I don't like movies or pix or any of 'em."

"What would you call them, then?" asked the Gentle Critic.

"I won't tell you. I'm going to send my answer to Terry at Mutual Headquarters. Maybe I'll get a medal or something."

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"Theodore Roberts did a regular 'Sheridan only' twenty miles away," stunted, not long ago," said the Gentle Critic. "He was in the East doing a Lasky picture, when he heard that 'Joan the Woman' in which he played Cauchon was going on for its western premier in Los Angeles. He burned the rails trying to get back in time; every few miles he'd send a wire—'hold the fort—I mean show—for I am coming. But he couldn't make it—and the show went on with Roberts—only twenty miles away."

The Poet shook his head sadly. "There's something tragic about losin' a race by a few knots like that," he observed. "I remember when the *Perdy* was in her prime—as fast a boat as ever sailed the Great Lakes. I was leavin' port with a cargo of steers consigned to a small town where there was some packin' houses—some distance up the coast. Just as we cast off, I learned that a rival company was sendin' some steers to the same place, hopin' to get ahead of us and cop the coin and trade. I put on all sail and the old scow started out like a race horse. The other fellow had a clumsy craft called the *Dickson G. Watts*. Well, sir, I was just a few lengths ahead of him all the way, when, just as we sighted port one of the biggest steers on my boat broke loose and started tearin' around the deck. Every man jack of my crew climbed up in the forecheets, and if I hadn't been lashed to the wheel, I'd have been there, too. The *Perdy* came about and started to tackin' to starboard, with the wind in her eye. 'Help, there, you lubbers,' I yelled, but they didn't pay no attention. Well, sir, that steer came straight for me and tossed me overboard, breakin' the lashin's as easy as could be. The skipper of the *Watts* picked me up and sailed into port as nice as you please. It was heart-rendin'."

The Poet bowed his head and shed tears into a gaudy bandanna while the others finished the ginger ale remaining in their mugs and departed for their several domiciles.

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be legitimately limited in the subjects which it might present. After reviewing the picture and taking part in the discussion they had, however, become convinced that the motion picture screen should be allowed the same latitude—presupposing, however, delicacy of treatment—as is now accorded to the press and the stage.

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"MASTER PASSION" PLEASES
"The Master Passion," a five-reel production of the studios of Thomas A. Edison, Inc., that is being released through the Kleine-Edison-Selig-Esanyan Service, is finding high favor with all classes of motion picture audiences. The story, laid in America and Paris and based on the life of a woman who sacrifices her home and those she loves in order to attain her ambition to become a grand opera star, is logical and clean-cut and is replete with dramatic incidents and periods of suspense. In this picture, Mabel Trunnelle and Robert Connors, who have been associated in many renowned Edison productions, do some acting of exceptional merit.

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ANNA LITTLE IN WARWICK PICTURES

She Will Appear in Support of Robert Warwick in New Film for Selznick

Anna Little, former American and Universal star, has been engaged to play opposite Robert Warwick in the Selznick Pictures production of E. Phillips Oppenheim's stirring novel, "The Court of St. Simon."

Although only on the screen four years, Miss Little numbers her followers by the thousand and has achieved a reputation as one of the prettiest and most talented of the younger leading women of the films. Harry Kapt, president of the Robert Warwick Film Corporation, was attracted by Miss Little's work on the screen and engaged her by telegram to play the role of the French "apache" girl. It is Miss Little's first picture in the East and although she finds the indoor studio work rather irksome, she expresses herself as "delighted" with New York and is ambitious to remain here and become a star for one of the big Eastern producing companies.

"GREAT SECRET" BIG CARD IN MANY HOUSES

Metro Serial Plays to Capacity in Theaters All Over the Country, Is Report

According to reports received at Metro offices, the new serial, "The Great Secret," in which Francis X. Bushman and Beverly Hayne are co-stars, has not only firmly established itself in the popular esteem of motion picture patrons, but has broken all kinds of serial records as well.

At E. F. Keith's Greenpoint Theater, one of Brooklyn's most popular houses, Manager Massaud says he is playing to capacity business, and the theater is sold out by two o'clock every day when "The Great Secret" is on the bill. Similar reports come from all of the thousands of theaters where the serial is being shown.

Harry Davenport has been added to the directing staff of Metro Pictures Corporation, and will direct Lionel Barrymore in his next five-part screen production, a comedy drama by June Mathis. Mr. Davenport is a member of the famous Davenport family, being a brother of Fanny Davenport and of Edgar L. Davenport, his father having been the celebrated E. L. Davenport, and Metro's new director finds a number of relatives under the roof of the Rolfe studio, where he is directing Mr. Barrymore, the Davenports, Drews and Barrymores being closely related by marriage.

MYSTERY IN "SEVENTH SIN"

"The Seventh Sin," last of the "Seven Deadly Sins," McClure series, contains a mystery. McClure Pictures has announced no details of this last feature, and only now admits some of the more important features of this climax to the series of seven five-reel photoplays.

George Le Guere is billed as the star of "The Seventh Sin," but Mr. Le Guere is not the only star therein. Ann Murdock, Holbrook Blinn, Shirley Mason, Nance O'Neill, H. B. Warner, and Charlotte Walker complete the astonishing cast.

The theme of "The Seventh Sin" is being kept a secret. It is described as being "the biggest sin of all; the sin that incites all other sins."

It is expected that exhibitors will find a strong box office value in the mystery element in the final photoplay as well as in the all-star cast.

McClure Pictures is holding its biggest "punch" for the finish. Shirley Mason has conquered the other six sins one by one, and by her battles with them is strengthened for the final contest. A novel method is used in presenting "The Seventh Sin" and the mystery is withheld until almost the last turn of the fifth reel.

REALISTIC SAND STORM

Spectacular Effect Noted in Selig's "Garden of Allah"

One of the spectacular scenes in the Selig production "The Garden of Allah" is the desert sandstorm, which was filmed at a cost of a small fortune. The sky suddenly darkens, the wind arises, spirals of sand are blown here and there; the wind increases in force, and a veritable rain of sand results. A caravan is encamped in the desert; the storm takes them unawares; tents are blown down and we see men and women buffeted here and there in the stinging storm. Those who have seen the production pronounce it realistic in the extreme.

The stars in "The Garden of Allah" are Helen Ware and Thomas Santschi. Miss Ware does some fine emotional work in the character of Domini Enkliden, according to reviewers. There is a passionate love story and the play is rich in Oriental coloring, according to advance reports. The Selig Polyscope Company is releasing "The Garden of Allah" as a states rights proposition.

Photoplay Authors Real and Near

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

A trade journal editorially urges the following:

Better screen stories.

Well-known authors to create for the screen.

Less problem pictures.

We differ somewhat from the editorial desires of the journal in question. What is needed is not better screen stories but better production of screen stories. The stories are better and better. We will risk creating a yell of protest when we assert that the screen stories have always been more or less good. Any insider can recall to you hundreds of good stories that read well, that were gladly purchased, and that when filmed were twisted and turned and bent and warped into something suitable to the individual producer and not to the author or to the public. There are many good stories spoiled every week in motion pictureland. Well-known authors will never create for the screen so long as they pursue their present attitude. Nevertheless, there are a limited number of well-known authors who are writing acceptable screen stories and good ones. The others write dialogue or their works are adapted by some experienced photoplaywright and the well known author gets most of the money and all the credit. There is money for the well known authors in filmland if they will forget the lordly attitude and get down to earth and study the screen. Because one can write good stories for a magazine is no criterion that one can write an acceptable script for movie production. As to problem pictures—well, more power to the trade journal in its editorial desires!

The Literary Tailor—

A writer in the Writers Bulletin (the initials M. H. J. may be those of Maille Heikes Justice the versatile fiction and photoplay authoress) says: "It was only a short time ago, as a literary life runs, that the newspaper critics were rather pointing the finger of scorn at that master of stage craft the late lamented Clyde Fitch because 'he wrote his dramas to fit the actors or actresses' who were to appear in them. Then came the evolution of the magazines—there came to be magazines that could be definitely classified. Forget the editor and publisher. Write and write for art's sake and because you have the inspiration, have a message for the world. Create in every sense of the word. . . . You will be bound to find markets if your work is of merit—somewhere it will 'fit' naturally. And not only is the short story writer, and the writer of book-length stories hampered by this everlasting cry of 'does not fit' but the dramatist must build his work about the limitations of the actor or actress that the manager wants to put forward." And come around to Filmiland. Isn't it a fact that more and more stories are being written for the personal qualifications or limitations of this or that motion picture star? Isn't it a fact? There are a dozen or more unusually popular stars in the silent drama who have their peculiar assets and liabilities. Their assets must be played up and the liabilities forgotten. In other words the story must be cut to fit.